

DRACULINA®

December #14 USA/\$3.75

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OLEN RAY
DAVID
DeCOTEAU
BRET
McCORMICK
CINEMA OF
TRANSGRESSION
MAKING OF
CAMPFIRE
Tales
MAKING OF
GROUNDHOGS
DAY MASSACRE
Part 2



FOR MATURE READERS™

DRACULINA

BASIC ISSUES



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From the GUT



Thief! Well, I'm not talking you . . . or am I? Seems there been a lot of name calling and finger pointing the last year or so with all the video pirates out there making illegal dupes. I think we're all guilty of this crime. I mean who hasn't said, "I'll trade you a copy of BLOOD SUCKING FREAKS for THE WORM EATERS?" . . . Sweeping dupes has been in practice since a person could afford two VCR's. But, few of us will step over the boundary and actually try to sell dupes on the open market.

Unfortunately, thievery and film have seemed to go hand and hand since the beginning. There's a long line of crooks and it starts at the top and works all the way to the bottom. . . let's examine. First off, the producer swindles some innocent people with money into investing into their sure fire winner. After getting ample funds he skims money off the top and spends only a small percentage on making his big epic movie. Most of the actors will be paid on a percentage (which means not at all) and the director is looking for a big cut (a big cut of zero is still zero).

The producer now makes his way to the distributor. The distributor has big plans for the film but it doesn't seem to matter how much the movie makes it just never seems to be enough to cover the distributor's costs! The distributor plays with his expenses and doesn't report earnings correctly or at all.

But the theater is busy ripping off the distributor. Unless the theater pays a flat rate for the film it's usually on a percentage scale where their overhead costs come into play. They exaggerate their overhead costs since this sliding scale percentage works around them meeting their costs. . . naturally they don't take into account the concession money - which they usually make more money selling popcorn than they do showing the picture. But the theater owner will play with the figures, pocket money, and do whatever else necessary to pay little to nothing to the distributor.

At the theater the ticket salesperson and the ticket taker are playing their little schemes. After a person buys a ticket he gives it to the ticket taker who will rip it in half, depositing one half into a box and giving the other half to the customer. But, when the two are looking to make some money, the ticket taker simply keeps the

whole ticket without ripping it in half and the customer, not giving a shit, keeps on walking. Soon, after the ticket taker gets a nice handful of whole tickets, he simply returns them to the ticket seller who resells the tickets. This time the ticket taker rips them in half and deposits them. . . he then goes and splits the money with the ticket salesperson on the twice-sold tickets.

Well, we're still not done. The customers are busy trying to sneak into the drive-ins by hiding in the trunks of their cars. Or at the theaters they conveniently stand by the side exits at the end of a show to try and sneak in undetected. Hell, when I was a kid, we'd go to the movie on Saturday afternoon and wouldn't leave until Saturday night sometimes seeing the same movie four times! In those days, as long as you kept buying popcorn and soda, they never ran you out of the place!

I didn't even mention bootleg prints (you should read David Friedman's A YOUTH IN BARYLON for tons of stories). I realize that a lot of these schemes and rip-offs aren't possible today, since most B movie head straight to tape and only big budget studio films are in the theater (and nobody fucks with the studios!). But, it just simply made ripping off the little guys that much easier. Now anyone can

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BLOODY BOX

Write letters good, bad & ugly
to: DRACULINA - PO BOX 969
CENTRALIA, IL 62801



Dear Hugh,

I must admit, your 13th issue is the best by far! Printing aside, and it is awful, the contents were thick and extremely meaty. If I had any problem with the earlier issues it would be the thinness of the contents, but not so with 13. Just excellent.

Savannah, on your first page, is probably the porn queen. Prior to that she was Shannon Wiley and I directed her in the locked-on scrotum house sequence in MILLENNIUM COUNTDOWN. She was, if I recall correctly, Melissa Moore's roommate. To be quite honest, she was barely able to walk and chew gum at the same time, but perhaps such a talent is an asset in the world of pornography.

EVEN HITLER... article was extremely interesting. Actually makes you want to see the film - it only to see how all this craziness equated onto the screen. I can certainly empathize with the director - it seems like I made THE ALIEN DEAD under similar circumstances - although I did have a Negro for the sound and something of a crew. Unfortunately the author failed to disclose his budget, which would be helpful to aspiring film makers.

HORRORATION, again a very good piece and fun to read. It's interesting to see how people are going ahead with Super 8mm - still superior to video. The trick is to NEVER screen or look at your film prior to transferring it on the Rank Cintel. Take no chances at scratching it - don't even touch it! Take the processed film directly to the lab and get the cleanest, scratch-free image possible.

We (Jim Wynorski and myself) recently produced a self-through video item called SCREAM QUEEN HOT TUB PARTY starring Monique Gabriela, Brinke Stevens, Kelli Maroney and Michele Bauer. Of interest to your readers may be the fact that it was actually shot with a Hi-8 Video Camera laid down to a 3/4 inch deck, edited on 3/4 inch and bumped up to one inch. Shot it

in one day and the quality is pretty damn good. The trick was to light the thing like a movie instead of a home movie. Even to that end we only had three little video lights.

CINEMA OF TRANSGRESSION - pretty weird. Interesting it only to acknowledge that there actually are people like this floating around out there. Whether they are true film makers is probably questionable, though.

DEATH SCAN - great column. As usual it is probably more fun to read about these productions than to actually WATCH them. But everybody's out there trying and you're correct to encourage them and let others know how to get their tapes. I still take my stance on the use of words "movies" and "film" when referring to a shot-on-video production. It could be a "picture" or "program" or "show", but video tape is not a Movie or Film.

PRISON PLANET - oddly enough Jim Wynorski announced a picture by this title years ago to star Sybil Danning and Linda Blair. I myself made PRISON SHIP (later retitled STAR SLAMMER by film wizard, Jack H. Harris) on a very similar theme.

As for Hilary Lipton's new film, I happened to be in Florida when this no-fring bathing suit went into effect. It's pretty stupid but the bottom line is that girls were selling hot dogs on the side of the road wearing these extramats and distracting motorists! They were, in fact, still doing it when I was there and the girls were fat and ugly. Oh well, that's politics.

Much continued success -

Fred Glen Ray - Hollywood, CA

Hugh,

Keep DRACULINA alive because it is the best magazine available on the obscure and strange - especially like issue #13 on the making of EVEN HITLER HAD A GIRLFRIEND. Will you be reprinting any earlier issues of DRACULINA magazine? I already have the FEAR BOOK and five early issues but I am trying to complete my collection.

Sincerely,

Brett A Mazzucco - Foster City, CA

I will probably be printing the FEAR BOOK 2 sometime in '93 which will cover the sold out issues #5 - #8. I don't have any plans in reprinting any complete issues, though I will be releasing a DRACULINA



MATHILDA MAY

comic and I have two other printing projects planned that will be of great interest to DRACULINA readers, but you'll have to wait and see...

Hugh,

Thanks for DRACULINA #13. Best I've seen to date. Really good to see info on one of my faves - S. F. Brownrigg. I still think FROM THE OUT is the best part of your magazine. I really like the personal aspects of Fandom. EVEN HITLER was great. Love those behind the scenes articles. 50000 much more interesting than simple film reviews. Although, I did very much enjoy DEATH SCAN - mostly cause these fics were so obscure. Like I said, best I've yet. Pretty girls too, but how come no foot photos? I love pretty women's bare feet!

Taka cee,

Brian Johnson

Brian publishes a small digest size zine, THEY WON'T STAY DEAD. Anyone interested should send him a buck for the latest issue or \$6 for a year's subscription to: 11 Warner Rd, Greenville, PA 16125.

H. Hugh,

DRACULINA #13 was my 1st exposure to your nifty monster magazine. I loved the spread on my favorite Euro-actress, Mathilda May. She was very beyond belief

in NAKED TANGO! It's impossible to find any videos on Mathilda besides the earlier obvious ones, LIFEFORCE. Hey America, wake up! Europe has her on videotapes, cause they know a good thing when they see it!

Tom Stein - Norwalk, CT

No arguments here, but it's pretty hard to wake up a country that's only interested in the top 40 Hollywood releases...

Dear Hugh,

I have followed your ongoing series of articles on the "NYC Underground" with much interest, and have found them to be of great value as reference material for an article (not so much an article as a

crusade) I am working on myself, which is mistating out of my control. Nick Zedd and Richard Beyer, in particular, have been very patient and cooperative with my convoluted and unfocused efforts.

A new entry for your Shock n' Rock checklist should be multi-media performance artist Kembra Pfahler's band "The Voluptuous Horror of Karen Black", which I dersey propel the genre to uncharted extremes. You will recognize Ms. Pfahler as the naked (she's ALWAYS naked) "Dolphin Woman" in Nick Zedd's WAR IS MENS-TRUAL ENVY.

DRACULINA continues to boldly cross that line which asperates mere bad taste from the purulent and patently offensive. This in itself is an admirable feat. My only suggestion would be for you to reprint back issues. Other than that, keep up the good work.

Vic Stanley - Lafayette, IN

Dear Hugh,

DRACULINA goes beyond what language can express as praise. Good to see human beings in print, thank you.

I'm at the art college in Galiburnh



heading into my final year, hoping to finish in a storm of sex, violence and bizarro. Getting a bit of slack for not having 'art' sensibility, but developing some smart arguments - e.g. 'Fuck off and get a life,' etc. Enchased snap shot is one of my drawings, charcoal on paper (blue security).

Robbie Hayes - Edinburgh, Scotland

Dear Hugh,

Looking among the new mags in . . . hold on a sec. I've written this letter before, in fact there it is in DRACULINA 13. Who said life was full of surprises and everyday is different.

DRACULINA 13: while the Cinema of Transgression suddenly seems subject to overexposure and Richard Beyer has been covered elsewhere (HEADPRESS) - it's sort of ironic that Beyer's videos are unavailable in the UK as he couldn't afford to have them classified by the Brit censors, what a country! You've once again come up with some typically idiosyncratic stuff that I've come to expect from you. Another hilarious and

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FRED OLEN RAY

DAVID DECOTEAU

Interview by STEVE VOCE



In the last seven years Fred Olen Ray and David Decoteau have each made more than 40 films a piece, ranging from horror, sci-fi, action, comedy and erotic thrillers. Ray has worked with some of the biggest names in B-films (John Carradine, David Carradine, Sybil Danning ...) and Decoteau has been associated with Linnea Quigley, Michelle Bauer and producer Charles Band. When I called David Decoteau to set up an interview I told him that I had talked with Fred Olen Ray about interviewing him as well. David suggested that I interview both at the same time. The following interview was conducted at Fred Olen Ray's house in March of '89.

FRED OLEN RAY: (Looking at Decoteau) You want me to get lost while you do this interview?

Left: Fred Olen Ray.

Below: David Decoteau

DAVID DECOTEAU: No! We're going to do this together. It's a real interesting dynamic when we're together.

FRED OLEN RAY: (laughing) I did an interview like that with Jim Wynorski once, but you really have to watch what you say with a double interview.

DRACULINA: I'm a big fan of Jim Wynorski's.

DAVID DECOTEAU: Jim Wynorski ... I'm a big fan of Jim Wynorski's too

DRACULINA: I read a few years back, right before he did **NOT OF THIS EARTH** (that he was going to do several remakes of Roger Corman's movies, like **ATTACK OF THE CRAB MONSTER**. I've always wondered what happened.

FRED OLEN RAY: He tried to talk Roger into it. Apparently Roger owned the rights to some of those pictures and... there's a lot of stuff and talk that goes on that never comes together. Also **THE WASP WOMAN** that I tried to push there for years to do it... but it never got made. And Jim couldn't convince Roger that there was any money to be made with remaking **CRAB MONSTER**. I'm not sure that Roger isn't right (laughing). Actually we did make **THE WASP WOMAN** with Bobbie Breece and the problem was how to make her look younger.

DRACULINA: That was **THE EVIL SPAWN**?

FRED OLEN RAY: Yeah, she did the older woman role perfectly but when it came to making her look younger, they just couldn't do it.

DAVID DECOTEAU: I've always been meaning to ask you why did you change the original concept in post production of **EVIL SPAWN**? I'm not sure if it was you, because you weren't involved in the film other than



your magic check book, but what happened? First it was wasp enzymes and then it became enzymes from outer space later on. Why did you make that change?

FRED OLEN RAY: Truly!

DAVID DECOTEAU: Yeah.

FRED OLEN RAY: Why did I actually do it? Because there was someone who will remain unnamed, who was mad at me at the time, who was trying to get Roger (Corman) to sue me. They were telling Roger that I was stealing the storyline to *THE WASP WOMAN*, which is a public domain film anyway, and there was all this talk about Roger Corman and law suit stuff, although none of it came from them and later it turned out that Roger knew nothing about it. This person was threatening me with this saying this is what was going to happen, so I quickly stopped some spaceship footage in there and called it *PROBES FROM OUTER SPACE* and figured I'd cover myself. And it turns out Roger never even heard of this film, and didn't care what I did, and it was just some people that were envious and jealous and wanted to cause me some trouble.

DAVID DECOTEAU: Well, at least you had a killer spaceship scene in the beginning.

DRACULINA: Tell me about *THE BRAIN LEECHES*. How do you make a movie for \$299?

FRED OLEN RAY: That's not something I really like to talk about. (David laughs) I worked in a TV station and they had just refitted an old Aricon camera that had sound on film and they had nine years outdated black and white film with mag stripes in the refrigerator that they were willing to give me. So they gave me the camera, they gave me the film, they gave me the lights and microphones and I didn't pay anybody. I edited at the station, I transferred it to video there, I did the sound mixing there. All I paid for was the film processing and that was the budget. I couldn't afford those white contact lenses so I'd get white tape and cut holes out and put them over people's eyes and draw dark circles around their eyes and actually it worked pretty good.

DRACULINA: Was it that bad of a film?

FRED OLEN RAY: It was terrible. Sometimes the sound recorder wasn't working and I would get the film back and it would be silent, and then I would have my brother come in and narrate what was happening, so it was pretty dreadful.

DRACULINA: It's a cool title though, maybe you should think about remaking it.

FRED OLEN RAY: Well somebody did redo it, but it was called *NIGHT OF THE*

CREEPS!

DRACULINA: The Fred Dekker film. I remember back in 1979 or 1980 I read an article in *FAMOUS MONSTERS OF FILMLAND* about it *IT FELL FROM THE SKY*, they were making a big deal about it at the time because Buster Crabbe. And then years later I saw it on video as *ALIEN DEAD*.

FRED OLEN RAY: Yeah, I tried to shoot it to a girl a little while ago because she wanted to see it and we couldn't finish it, it was so bad (he and David laugh). But you know that obviously we had major problems. Living in Florida and I never went to film school and none of the people I had working for me didn't know how to make a picture either. We had zero idea what it took to make a movie. We wrote the script wrong there was too much air in it and we bought a case of film and we thought, okay, this is enough to shoot real one and then we shot the whole script and we still had half a case of film left and we thought, you know there's something funny going on here. So we started making up stuff to shoot. None of it made any sense. We would get out in the swamp to shoot and the guy had forgotten the sound tapes for the Nazis, so it was live on hour or so back and forth to town. So when we sent this guy on a run, we would go in his truck, take an Elvis B track tape, but it open, wind it up on the Nazis. So we would record the first days sound over an Elvis B track tape. I mean that was the kind of junk that was going on.

DRACULINA: How did you get Buster Crabbe?

FRED OLEN RAY: I worked at the TV station and I was going to work as assistant cinematographer in some Olympic special they were doing and he was the Grand Marshall for the senior citizens golden age Olympics, and I met him. He was a cool guy and he wasn't doing anything. He had friends in Orlando and I sent him the script and I made him an offer, and the guy said okay. It wasn't like he had a lot of offers, I mean a lot of old actors want to be able to say that they just made a movie. Nobody wants to say, well what have you been doing lately? Oh nothing, the phone hasn't rung in twenty years. Nobody wants to say that. They'll take parts just to stay active.

DRACULINA: Wasn't that his last film?

FRED OLEN RAY: No, he did *SWIM TEAM* after that and that was his last film. For years I've had the reputation of either making your career or killing you. You work with me you die or go on to something better.

DRACULINA: I saw *SCALPS* and it wasn't bad. It was a fun film.

FRED OLEN RAY: I keep hearing that a lot and I can't believe it.

DRACULINA: I saw it on video on a double bill with a film called *THE SLAYER*.

FRED OLEN RAY: Well, that might of made it seem better. You know it's funny, people say they liked that film and then I start to judge them as people differently.

DRACULINA: I thought your first film was *CREEPZODS*. It wasn't until recently that I learned that your first film was *DREAM-MANIAC*.

DAVID DECOTEAU: It was released by WIZARD VIDEO and it only moved like 5,500 units.

FRED OLEN RAY: Only!

DAVID DECOTEAU: Well, in it's time... in 1986 what did *THE TOMB* move, 29,000 or 30,000.

FRED OLEN RAY: Something like that.

DAVID DECOTEAU: That was the biggest direct to video movie at the time. See I was lucky with my first film, I had \$60,000. I had a crew, it wasn't out of focus. I had ten days, I had a distributor who was a partner in the picture, so I wasn't as unlucky as Fred.

FRED OLEN RAY: You also had previous experience. You worked for Corman and things like that. I mean, you knew something about filmmaking it shows.

DAVID DECOTEAU: Yeah, I was just real lucky, but I do not like that movie at all. I thought it was sleazy, real sleazy, like, you know.

DRACULINA: Sleazy, as in an erotic way?

DAVID DECOTEAU: No, it wasn't erotic. If it had been erotic I wouldn't have minded, but it was just sleazy. I mean the women in it were real trampy sleazy women, \$50 a day and they would take all their clothes off (laughing). I remember when I was making it, I thought it was the most incredible thing. It's so tough to be objective when making a movie and then you look back at it two or three years later and go wow, what a piece of crap.

FRED OLEN RAY: You ever go the other way, where you hated something you're doing and four years later you look back and go, that's not so bad?

DAVID DECOTEAU: *CREEPZODS*.

FRED OLEN RAY: That's the way I feel about *COMMANDO SQUAD*. At the time I said I was only doing this for the paycheck and I hated it. And I said this was the low point in my career. Little did I realize the low part was still to come. But as I look back on it, and I you like that type of movie, it's not

bed.

DRACULINA: I watched *INNER SANCTUM* last night.

DAVID DECOTEAU: (To Fred laughing) Is that film erotic?

FRED OLEN RAY: (Laughing) I haven't figured it out yet, I close my eyes for those scenes.

DAVID DECOTEAU: Did you see the R rated version or the unrated version?

DRACULINA: From what I saw it had to have been the unrated Joseph Bottoms must have volunteered to do the film for nothing, just to do those scenes with Margot Hemingway and Tanya Roberts.

FRED OLEN RAY: Almost all of Margaux is actually Michelle Bauer, I'm not really supposed to talk about that movie since I'm doing the new Tanya Roberts movie and the one after that. That film when it began made a lot of sense and it ended up making no sense whatsoever. We wanted it to be like the old Lon Chaney Jr. *Inner Sanctum* movies and it sort of starts like that. You hear the girl thinks to herself, which is what Chaney would do in his old movies. Very quickly star rewrites where they went script changes to suit themselves and they have brilliant ideas! And because we want it to get done, the producers will allow the actors to alter the scripts. And of course, it didn't make any sense at all. The original version would have made sense, but you know if the title hadn't been done, I was set to take my name off of it, because I was that unhappy about the whole thing. But in the long run of course, it becomes the number one rented video in the country. Becomes a big, big hit. It was on the charts for twelve weeks, and now Paul Hertzberg and Jim Wynorski are scrambling to rip it off. Rip off one of my movies when I spent my whole life ripping off other people's films.

DRACULINA: I remember seeing *CREEPZOOIDS* on a double bill with *SLAVEGIRLS FROM BEYOND INFINITY*, a horrible movie, but I liked *CREEPZOOIDS*. It was a fun movie.

DAVID DECOTEAU: Well, it's usually the other way around. People really liked *SLA-*

VEGIRLS because there was a hell of a lot more *SLAVEGIRLS* on the screen than *CREEPZOOIDS*. We shot in a room about the size of the living room, the entire movie

\$120,000.

FRED OLEN RAY: I like *CREEPZOOIDS*. I thought that *SLAVEGIRLS* was more ambitious from the standpoint of sets and things like that, but *CREEPZOOIDS* was more fun to watch.

DRACULINA: Didn't Charles Band release those?

DAVID DECOTEAU: Yeah, he gave up *WIZARD VIDEO* after he ended his deal with *VESTRON*. *WIZARD* was distributed by *LIGHTNING* which was owned by *VESTRON* and when he left that deal and went over to *NEW WORLD VIDEO* which then he only released one movie with them, he started a new label called *URBAN CLASSICS* which he would handle the physical distribution himself. He wouldn't do a label deal and the first released was *SLAVEGIRLS* and that was doing pretty well and *CREEPZOOIDS* was doing pretty well. And they were doing okay and then they started to make these movies back in Connecticut and they were making them cheaper in Connecticut than they were here in LA. They even had a guy out in New York, Tim Kincaid, who was making movies and those weren't that bad. But there was a guy in Connecticut named Gorman Bechard who I guess was not only producing, writing, and directing, he was the cameraman and he did lights. And he was making these 35mm movies for only \$30,000.

FRED OLEN RAY: What was Tim Kincaid getting? He wouldn't tell me.

DAVID DECOTEAU: He was getting \$150,000 and Charlie would post them.

FRED OLEN RAY: Ah, he was ripping him off big time.

DAVID DECOTEAU: I was getting \$75,000 to shoot in LA and post produced for \$50,000.

FRED OLEN RAY: And it looked great. It looked better than any of the Tim Kincaid, Gorman Bechard movies. Pardon me, I liked *BREEDERS* okay, but beyond that, I mean that *ROBOT HOLOCAUST*, I would have slapped the guy who made me *ROBOT HOLOCAUST* I had put up the money for that.

DAVID DECOTEAU: But anyway, Gorman was making them for \$30,000-\$35,000 and Charlie was going wow, I got this great deal.



Fred Olen Ray's PRISON SHIP

We just kept redressing the same corner, one doorway, just one door that went in and out of the room. And if you watch there's about five or six doorways and there's just that one doorway we just kept redressing around the door. I mean the movie is absolutely low budget, it was done for

And I was saying, Charlie if you want to give me \$30,000 I'll give you \$30,000 but it's going to look like \$30,000. But give me \$75,000 - \$90,000 and you'll get better movies. But anyway, Gorman did his major ensu with ASSAULT OF THE KILLER BIMBOS. It was pre-sold with huge amounts of numbers and the URBAN CLASSICS films were presented to foreign buyers as pictures made between \$1-2 million. He was showing these films to people overseas after he made them to

the movie here and I brought in another director, Anita Rosenberg, who at the time I didn't think she knew what she was doing. But it ended up being the best of the URBAN CLASSICS movies.

DRACULINA: You consider BIOHAZARD to be your first real movie?

FRED OLEN RAY: Well it was the first time we used a 35mm camera and had anything that resembled a crew or sets. It was the closest thing to look like a movie up to that time. I'm fairly happy with it. We even saw it

shot for a movie and I never made the movie. I have a film with Aldo Ray that I started and shot six minutes of that I haven't completed. I shot Cameron Mitchell in my living room for a film that was never made, but I eventually used it in DEMON COP.

DRACULINA: Tell me where did you come up with the title SORORITY BABES IN THE BUMS BOWL-O-RAMA?

DAVID DECOTEAU: I didn't come up with the title. It was shot as THE IMP and Charlie Band came up with the title. He had a little



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people who prebought them and they were chasing Charlie all over the market with knives like ready to kill him. They were so pleased off because these movies were not \$1-2 million dollar movies. They were furious. And during all this they were making ASSAULT OF THE KILLER BIMBOS which does double the numbers and they're making it with Gorman in Connecticut for \$30,000 and they get the dailies back and it's beyond horrendous, and apparently Gorman realized this and he was gonna skim a little more money off the budget and what ended up happening was I had to remake

playing in a theater in New York one time on 42nd street. I swear to God I went across the street and I bought a polaroid camera to take pictures off the marquee so I could prove to people it actually played.

DRACULINA: The first film of yours I ever saw, which is one of my favorites, is THE TOMB. Which is a fun film to watch and it has John Camadina for about five seconds. Now you made five movies with John Camadina. Which of these movies were made with unused footage?

FRED OLEN RAY: Well, the footage I used I

title contest he had over at EMPIRE. Come up with a wild title and I'll pay you five hundred dollars. A lot of people liked that movie. I directed the entire movie in 14 days, 14 ten hour days. We shot at night at a bowling alley in San Marcos.

DRACULINA: You've said that DR. ALIEN is your favorite film that you've made.

DAVID DECOTEAU: Yeah. My favorite film that I have done is DR. ALIEN for a number of reasons. I had a great time making it, it plays, it works. I had a script that worked, a cast that worked, and it was funny and it was

fun to watch. The experience was a lot of fun. Making movies is never really been that much fun. The two best days of making a movie is the day you get the financing and the rap party. And everything between is a pain in the fucking ass. You always have to compromise, you can't do exactly what you want to do. Because the budgets are so low the schedules are tight and you can't always get the actors you want and if you get the actor, you could only use him for a couple days and you can't use him for any overtime. The process is real tough. And I think

weak role was Ashley Farnered, that should of been Heather Locklear. So you had two Heathers that would of been dynamite. (laughing) Heathers in leather.

DRACULINA: Was anybody difficult to work with, I mean everybody in that cast was big at one time.

FRED OLEN RAY: I'll let David answer that.

DAVID DECOTEAU: Well, the thing is you hear a lot of times - oh, this certain actor he was tough or she was tough, I think I would be tough under poor working conditions, I

walk over there, do this or do that. You need to tell them what to do and you need to calm them down. But you have to handle them the right way. And I had a problem with one actor, I'll even mention his name, Richard Lynch on **PUPPETMASTER III**. After the first day he was a sweetheart and after the second day he started getting tough on me. And he started giving me a little attitude, the problem was he really required a lot of my time as a director. He had a lot of questions, whenever I was talking to another actor he wanted my time, and he would always

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PUPPETMASTER III as being my best film in most people's eyes but I just had a horrendous time making that film.

DRACULINA: The one thing I like about your films is the cast. You always have a great cast in your films and the best so far is **CYCLONE**.

FRED OLEN RAY: Yeah, we had Bob Quarry, Melvyn Beewick, Huntz Hall, Heather Thomas, Martin Landau, Jeffery Combs, Michael Reagan, Michael Berryman, and Russ Tamblyn. Yeah, that was a fun film.

DAVID DECOTEAU: Unfortunately, the only

would be a royal asshole if I was treated bad or if there was an ego maniac on the set or whatever. What I'm doing is directing a low budget movies quickly and efficiently and making them look as good as possible is basically your directing traffic and your a good moderator and your a good psychiatrist because what you have to do is get into people's heads and get the best out of them for little money and very quickly and if you go in there swinging your dick you know, saying this is my movie, this is my vision, this is how it's going to be and I don't care if you feel that you should walk over here or

interrupt. And what I did, there was finally a tough day and he got upset and I said, 'Look, I'm not here to change the world with this movie. All I can tell you is I've respected your work. I've loved your work in the past. I'm more a fan than I am a director. I'm glad you're a part of this picture. I'm a fan first and a director second.' I had him in the palm of my hand for the rest of the movie. Otherwise I didn't have another problem actor. I was producing a movie **PUPPETMASTER II** and I really didn't have a director on **PUPPETMASTER II**, I had a guy who was an animator who is one of the

best ensembles in town but commented zero respect on the set.

DRACULINA: David Allen.

DAVID DECOTEAU: Yes, David Allen. And he had absolutely no control with what was going on with the picture. And two days into the picture he put the picture in a crisis situation. Only two days into the film we had crisis meeting with the executive producer, we had a runaway production, had a guy who was providing puppets on a movie it was taking hours and hours to do very little work. I said we should let him go. I mean day two it was time for me to go in and tap him on the shoulder and say 'I'm here, I'm taking over myself. That was the deal I had with Charlie Band if there was a problem with David Allen I would take over as director. I hated the script, I despised the script - I thought it was horrendous. I hated the choices in the casting. And what happened was as we got deeper into the picture we couldn't fire the director because he would take the puppets with him and Charlie wanted to maintain that relationship with him because he was going to use him again in the future to get special effects cheap. And so we just dealt with it and I ended up bringing the show in with a lot of grief and anger from the crew. We went five days over schedule and with sixty three incomplete scenes. There was one other time I had a problem with an actor by the name of Bill Butler who was in *LADY AVENGER* who quite frankly the most difficult actor I ever worked with. And I recommend to every director I meet not to work with him. He had a problem with me and I don't know what it was. Everybody else seemed to love me. It was the only time I've been called an asshole on the set in front of the entire cast and crew. I wanted to know what the problem was and I wrote him out of the picture and changed his billing and I've proceeded to ruin his name since then.

DRACULINA: Did you find it difficult to work with him?

FRED OLEN RAY: Well no. He only worked for me for day on *INNER SANCTUM*. He was pleasant enough.

DAVID DECOTEAU: Amazing how humble actors get when it's rent time.

FRED OLEN RAY: I've had a lot of difficult actors but most of them are still active and you never know who you're going to run into again in this town. So you can't be too vocal about things like that. I had a problem with an actress who went off on me and she was a nobody but it was the second to last day of the show so I just stood there and just went on.

DAVID DECOTEAU: What film?

FRED OLEN RAY: Oh, uh *EVIL TOONS* and I was just dumbfounded. And I just played it out because it was the second to last day. However, I did send her home for that and dressed up another actress to look like her and had her play out the rest of the day, because I was so angry I just told her to leave. It's a star like Les VanCleave or David Caradine or someone like that, and if you have to take a little grief to get the job done, then you do it because your real job there is not to be king of the hill, it's to get the job done. The producers don't care about what happens on the set. What they care about is just getting the job done. So you can take a little abuse off of a star who might be slummin' to make a few bucks, well that's one thing. But to take shit from a nobody, someone who has no clout to be throwing around but just has you over a barrel.

DAVID DECOTEAU: I think it's sort of a professional hostage thing. Where they know what they're in a position where you can't fire them.

FRED OLEN RAY: I went up to Heather Thomas once and I said, 'If you don't do exactly what I tell you, I'm going to put on the widest fish eye lens on the camera for all your close ups and you're going to look like a monkey looking into the Christmas tree bulb. You're never going to know when it's happening. You're never going to know where's going on.' So whenever she would act up, I would just lean over to Larry and whisper and she would straighten up. There's a lot of ways you can get 'em if they act up.

DRACULINA: Tell me why you use the name Ellen Cabot?

DAVID DECOTEAU: That's actually Fred Olen Ray's pseudonym (laughs). I'm just kidding.

FRED OLEN RAY: No. She's a bitch, I wouldn't have her in my office.

DAVID DECOTEAU: (laughing) She is, she'll work for anybody. Ellen Cabot is an old girlfriend from high school who I had a real bad break up with my senior year. She was a screaming bitch so I used her name as a pseudonym on a really bad movie that I directed. I pretty much put my name on every movie in some fashion, I mean I want to take responsibility for everything I've done.

FRED OLEN RAY: It does backfire!

DAVID DECOTEAU: It does backfire a lot. It's a bad thing, I'm making *PUPPETMASTER III* for Paramount one day and I've got J.R. Bookwater with his super VHS career in Ohio making a no budget movie one day and my name is on both films. I think professionally that might not be the best

thing to do. But I do it. I'm committed to the project and I said I'd do it and I said I would put my name on it. But Ellen is just a name for me when I'm so disappointed with what has happened with the movie as a director. But as for Fred, he directed a movie with his name's on it (looking at Fred). Am I right?

FRED OLEN RAY: Generally yes. But it's funny, I pitched a story a year ago to Jeff Hauge and they used it for this movie *SOLDIERS FORTUNE*, so I've got a co-story writing credit. I've never even seen the movie. I got some money, so *VIDEO REVIEW* magazine reviews *SOLDIERS FORTUNE* - more grade B action from Fred Olen Ray and Jeff Hauge. The director of the film name is not mentioned and I thought that's funny, I had nothing to do with it. I had never went to the set. I never saw a lot of it. I don't know anything about it, yet I'm getting all the heat for it. Some thing with *BULLET PROOF*. Years ago I got the heat for that. I had nothing to do with *BULLET PROOF*, I wrote the original story period. And then the one time I don't take any credit I make up some bogus name for *MACON COUNTY WAR*, and it's not a bad little film. And I used a pseudonym on *ALIEN WITHIN* and on *EVIL SPAWN* I didn't take any credit whatsoever on the original picture.

DAVID DECOTEAU: Did you direct some of that picture?

FRED OLEN RAY: Yes, I did. I directed the John Caradine stuff. And I directed about thirty minutes of the film. And George Edwards and I wrote about half the script. But we didn't want any credit. You know, it's funny because you get to a certain point in your career, at that point it - it was somewhere around *COMMANDO SQUAD* - and you say, 'you know, I worked this hard to come all this way and all of a sudden you feel like you're in your back yard again making *ALIEN DEAD*.' And after the first day or two of *EVIL SPAWN* I just saw it was too amateurish for where I was right then and I couldn't deal with it. And I had to get out of my obligation on the film so I hired a person I knew would do a good job of directing it. Where I would have done a half hearted job about it. And I think for that reason, the picture wasn't too bad. It's a fun 1970's type of movie. It had monsters and plenty of naked girls in it.

DRACULINA: You just co-wrote the film with George Edwards. Was that the George Edwards who produced *FROGS* and directed *THE ATTACK*?

FRED OLEN RAY: Yeah. He just passed away recently. When I started out in this business and I first went independent, my first office was George's front reception area, so anyone who wanted to see George had to walk through my space because I was at

the front door. We would all around on the floor, twelve people were pre-producing a movie with one telephone with cell waiting on it. That was our one telephone line and two chairs we made **EVIL SPAWN**, **PHANTOM EMPIRE**, and **HOLLYWOOD CHAINSAW HOOKERS** out of that one room in Raleigh Studios. That was truly the days when we had no money, truly low budget.

DRACULINA: I've noticed that you have done a lot of work recently with Charlie Bend.

DAVID DECOTEAU: I've done a total of nine films for him.

FRED OLEN RAY: Is that all? It seems like a lot more.

DAVID DECOTEAU: Yeah, it does seem like a lot more. **PUPPETMASTER III** was a tough experience. It sort of soured what little love I had left for the industry. It just takes a while to rejuvenate again, to get my juices flowing again. And I haven't worked since June. Once you leave a tough film experience you really think, 'I've done about thirty-four films that I directed or produced. The fun and charm is gone.' It just becomes a job like you would almost rather pay someone else to do it and that's when I said, 'J.R. go make six movies and that would take care of my rent for the next six to eight months because I don't plan on working. I used to take every job that was offered to me. I've actually turned down two or three movies where you read the script, you're looking at the money, and you're thinking, 'well the fee is pretty bad, the script's horrendous. But Charlie asked me to come back. I told him I would. I just needed some time. I am supposed to be doing a film in the fall for him but directing being the only job. I won't be producing for him anymore.'

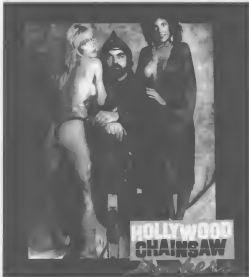
FRED OLEN RAY: Well, you know it's funny, when I started out and I would do a

picture I would really promote the hell out of it. I would send photos out to all the magazines and stuff and now it's like I hardly even call **VARIETY** and tell them I'm making a picture. It's like when you first start every picture you get done is like an achievement. But I mean it's just a triumph just to get it done because it's so hard to get the ball rolling. So every film in the early going is very important. It's very exciting and then after a while it becomes a job, which is what it truly is, a job and a lot of the thrill and

outside of your flesh, you're so beat up that you need to heal. And let me tell you that **PUPPETMASTER III** I said, 'Is it worth it? Is the talent worth it?'

FRED OLEN RAY: We did what Dave had been doing for years after that. I went right in and did **LITTLE DEVILS** but it was only a six-day show. So it was in and out in one week's time. Plus it was fun and it was one of the ways I liked to work. But even that I looked at it and said, 'I shouldn't do any-

more of these short schedule because I have exhausted whatever it was I had to stay in this kind of short schedule and this kind of horror comedy.' It wasn't anything new, I felt like I was doing the same picture over and over again. But I've always wanted to own a erotic thriller, and I saw that **INNER SANCTUM** hadn't been released in the US yet but it was selling big overseas and it was a big hit, and I've wanted to own something like that. But the idea of making a picture, I just couldn't do it. So we put the money up and Gary Grever made **ANGEL EYES** for us. They filmed in this house over at Richard Harrison's house, with Erik Estrada and John Phillip Law and Monique Gabrielle. We put up the money for that show and that was



what's usually left is the cast. Sometimes you get to work with an actor you've been dying to work with. I did a film with Robert Vaughn last year. And that's the only reason I did the picture. It came to after **INNER SANCTUM** broke my spirit. Because I was so depressed and bummed after words for a year. It's hard to believe that someone would be depressed for a year over one film, but I was.

DAVID DECOTEAU: It's a two week or three week hell. Your nerves are on the

last thing we did and that was April of last year. That was the last picture we've made. We've done some sell through video type projects since then. After **INNER SANCTUM** I've just sat on my butt and now I'm back and I'm making pictures. Unfortunately, I'm making them with the same people from **INNER SANCTUM** and the same actress who drove me to want to quit this business. And I'm right back there again. However, for much bigger dollars now and I've earned down a little bit.

DAVID DECOTEAU: Sometimes money motivate. It didn't before. I was never really motivated by it. But now it definitely does and I'm doing this vampire movie this summer and I'm really sticking it to them.

DRACULINA: Tell be about *THE COVEN* with John Carmine.

FRED OLEN RAY: That's the final Carmine footage. We actually went to New England, to Salem in October. We filmed 18mm stuff in some graveyards and forest and things like that up there for flashback dream sequences. But the problem right now is these films are not making any money and regardless what people seem to like or don't like or whatever, they're not really selling well and I'm not going to put money into something that I have to wait years to get it back. So I literally stopped independent in house production almost completely because I'm tired of the hassle. It's a lot to go out and risk \$125,000. You know people laugh, they go "you made a movie for \$125,000?" Let me tell you, let the average guy try to come up with \$125,000 and spend it within three or four months, most people have a hard time coming up with \$25,000 for a down payment on their house but we come up with \$125,000 - \$140,000 cash and we spend it in three months and it's hard cash. It's not credit. When I turn a film over it's paid for. There are no debts. Our films are debt free. It's not a lot of money, but when you consider we're not a studio. We don't have backing of our distributors behind us at all times, and so I got *EVIL TOONS* and *ANGEL EYES* out there pulling in little checks here and there. But I've already spent about \$400,000 on a few pictures that are already out there, and I'm getting it back \$2,000 - \$3,000 at a time. And so I'm just not prepared to do that anymore so the company will properly sit until such a time I could find somebody else, like Bret McCormick who will take \$30,000 and finish the picture. I'm not going to be able to do it myself.

DRACULINA: Isn't David Carmine in *EVIL TOONS*, and is that out now?

FRED OLEN RAY: Yes. That's out in the stores now. It was filmed in 7-8 days for about \$140,000. It stars David Carmine and Dick Miller, Art Johnson, Monica Gabriela, and Michelle Bauer. It's a fun film.

DRACULINA: Tell us about your *CINEMA HOME VIDEO* Productions.

DAVID DECOTEAU: It sort of pays for itself. The reason why I started it, because I had such a tough time trying to find a US home video distributor for my films and so I started my own label and I hired a sales manager. I sunk \$250,000 into getting the label up and running. And also we produced a bunch of

little features early on so we sank a lot of money in it. As we started to distribute them the market started to peter out and we started making films cheaper and then we did a whole string of these shot on video features which we're not going to be doing anymore. The company is actually making a profit. Before it was only breaking even, now it's showing a profit. But I'm sick of these movies, they're so bad I can't even look at them.

DRACULINA: You've said that *HOLLYWOOD CHAINSAW HOOKERS* was a terrible mistake.

FRED OLEN RAY: Well it was financial mistake. It was financially not profitable, even at its low budget. It made a profit but it didn't make the kind of profit it should've made. No foreign because it was too bloody. The combination of sex and blood, even though it's a comedy, really hurt it. We sold it to major territories but a lot of the little countries just couldn't handle it. I made a deal with *CAMP VIDEO* to distribute it here before I made the film. Another bad mistake because I didn't know what it would be like when I made it. When I made the deal, of course, the picture came out they weren't able to do as good a job with it as *MEDIA HOME ENTERTAINMENT* or *VESTRON* or somebody else would have taken it, had it been available, would have moved a lot of them, but *CAMP* just weren't at that point. *CAMP* wanted to be big and this was their chance to get behind and promote the hell out of something. They got behind it with everything they had, it just wasn't enough.

DRACULINA: Didn't you work on *SHOCK WAVES* back in 1978?

FRED OLEN RAY: Yeah, it's the first picture I ever worked on. It was the only picture I ever worked on like that where I was a gopher and still photographer. It was a great experience. They had two horror stars in the film that I was crazy about and nobody knew who they were. The director knew they were horror stars, but they knew nothing of their careers. They were just using them for name value only and most of the kids that worked on the film were students and the producer was a film teacher and these were his students and none of them knew who John Carmine or Peter Cushing was. None of them wanted to talk to them all day. And I would sit back and Jew with them all day. And Alan Ormsby was at that too and Alan was a fan so together we sort of monopolized these two guys. It turned out to be a good little film.

DRACULINA: In the last several months you've produced eight low budget films. What's the next film that you direct?

DAVID DECOTEAU: A vampire film called

DRESSED FOR DARK and maybe a family film *HOME FOR THE HOLIDAYS*. But that's really all I got planned.

FRED OLEN RAY: (laughing) Yeah. You've only done eight to ten pictures this year.

DRACULINA: And what about you Fred?

FRED OLEN RAY: Well *LITTLE DEVILS* will hasn't come out. *DEMON SWORD* I guess is coming out. *SCREAM QUEEN* *HOT TUB PARTY* we just finished. *STEP-MONSTER* over at Roger Corman's *CONCORD*, Jim Wynorski is suppose to direct that. I acted in *MUNCHIES* with Lori Anderson for Jim Wynorski. And I'm in *NAKED OBSESSION* with William Katt, another Roger Corman picture. I'm trying to get a role in one of David's movies, but he's not convinced I can do it.

DAVID DECOTEAU: No, no, no. I've been working on it. I think I gave a part in *DRESSED FOR DARK* for you.

FRED OLEN RAY: But I'm suppose to be in Wynorski's next film as a reporter called *SINS OF THE FLESH*. I'm doing *MIND TWISTER* for *SMART EGG PRODUCTIONS* and I'm bringing Gordon Scott back. After twenty years his first picture will be *MIND TWISTER*. I'm doing *INNER SANCTUM* it after that and then we're doing the *UNLIVING* and *PERVERSED THRILL*. They're all erotic thrillers. You know my career goes in phases. First I was that horror guy, then I was that action guy, then I was that teenage comedy guy, now I'm the erotic thriller guy. You know it's funny because when I first started in the business I thought I would do nothing but horror films because that's all I liked. And after that didn't seem to be such a great business to be in I thought, let's do action pictures, so then all of a sudden I do nothing but action pictures and people go, "Fred Ray he does those action pictures, now he doesn't do horror films he's an action director." The I started doing comedies like *MOB BOSS* and stuff like that and people say, "Fred Ray, yeah he's a comedy director." And now, "Fred Ray, yeah he's got that hot erotic thriller." You get in the film business because you want to do one particular thing, I wanted to do horror films only. But then of course, when you actually find you can make a living at this, you kind of go with the flow.

DAVID DECOTEAU: You know I I can't do this, I can't do anything else, because I don't know how to do anything else. I have no training in any other craft.

FRED OLEN RAY: You see, I'm diversifying. Circus side shows. I have two side shows going out on the carnival circuit this summer.

DAVID DECOTEAU: (laughing) Well, there

you go.

FRED OLEN RAY: Mutant animals and Terrors of the Amazon. My mummified alligator man, they're all going out this summer.

DRACULINA: You know, I have three idols of low budget films: Roger Corman, Charles Band and Fred Olen Ray. No offense David.

DAVID DECOTEAU: Oh, none taken I agree. Believe me I'm with you. I'm not as old as Fred, but those are my three idols as well.

FRED OLEN RAY: Now we all know better.

DAVID DECOTEAU: (to Fred) I saw your article in FANGORIA on SCALPS.

FRED OLEN RAY: You know, I like that. That was the article that kind of busted me with FANGORIA because I accused them of changing the questions after I'd given them the answers and it was true too. They asked me one question and I answered it and then they changed the question and made me look stupid in the interview and I went after them about it and ever since that day I've had this problem with that magazine.

DAVID DECOTEAU: Fuck FANGORIA... you can print that.

DRACULINA: I've been discouraged as a fan with FANGORIA.

DAVID DECOTEAU: FANGORIA is a color press kit for NEW LINE CINEMA, somebody is getting paid good money.

FRED OLEN RAY: But I am getting a great review on my book in there. I got the pre-run review of my book. But you know I have told them I am not the only filmmaker who thinks that there is a personal vendetta against them in your pages. There are other people out there who believe the same thing and they said, 'why would they think that?' And I said, 'because (laughing) I think one of your editors told them so.' And you know Tony Timpane calls me and says 'Fred, we love your stuff. Why would you think this?' And I said, 'You know all these years you've been trashing me and now you're saying your feelings are hurt.'

DRACULINA: The three best magazines out there are FILM FAX, CINEFANTASTIQUE and one magazine that you write a lot of letters to, is PSYCHOTRONIC... (editor's note: Steve did this interview before he was aware of DRACULINA, now we're sure that DRACULINA is one of his three favorites,

right Steve?)

FRED OLEN RAY: Well, they get everything wrong. I know more off the top of my head and you feel compelled to write them and tell them where they screwed up.

DAVID DECOTEAU: My favorite magazine is PSYCHOTRONIC.

FRED OLEN RAY: Yeah, I've taken a few knocks from them, but it would be foolish for us to sit here and think that everything that we do is the greatest, it isn't. As we said, it's a job sometimes. Sometimes you make a



Decoteau's MURDER WEAPON

movie and a lot of the time that I make it somebody else had made them, I would never see them, I'd never rent these films. But at the time I summarize that the market is right for this kind of project. I know I can make this kind of money and a lot of these films are more fun to make than that it might be to watch them. If some other guy had made them and there is some kind of business aspect to it. If somebody doesn't like the film that's fine. I mean nobody has to like everything. There's big budget movies that I don't like, some people don't like certain pictures and I don't mind it. It's an honest criticism that I would appreciate. Not just the fact that my name shows up on

some of these so automatically... Sometimes I even wonder if the people have seen the movie or if they just look at my name, read the synopsis, and start writing the review because a lot of times there are errors in the reviews about things in the film that don't exist, that aren't in there and I am really convinced that they just read them and they condemn them before seeing them.

DAVID DECOTEAU: Or they just feel forward them.

FRED OLEN RAY: That I don't like and I'm not too crazy about CINEMA-FANTASTIQUE because they're just too dry and they tend to hype just the multimillion dollar films. It used to be great but now it's just megabuck coverage. I like FILM FAX and FANGORIA I had a complete set up to a certain issue and it they didn't have a mean spirit, FANGORIA has a mean, snotty, little 14 year old attitude about it today that they never had in the early days.

DAVID DECOTEAU: I don't read FANGORIA anymore either.

FRED OLEN RAY: You know, I saw some book recently that listed me in their hopeless directors section and I thought, 'well this is funny.' This guy, Dennis Flachs, has been on my case for about seven years now, I think he's local kid around here. But I wrote a book for McFarland and it's out and I know what you get paid to write for McFarland and let me tell you, I make a lot more money directing movies than he does writing for McFarland and I get asked to direct more films than he does to write more books. And I think I can live with that, anytime somebody wants to say something, that's fine. I'm writing something for FILM FAX because I feel like it. My poem came out in WEIRD TALES and I know what these things pay. They pay zip (laughs). I couldn't buy a bottle of Jack Daniels to celebrate the poem with the check I got for it. These people have some other type of job during the day. They're computer programmers or, as I say, bag groceries... that's my favorite. I get up when I feel like it because I have stuff at my office from 10 am to 6:30 pm. I go in when I feel like it, I leave when I feel like it. I do exactly what I want every single day. I can take any amount of criticism anybody wants to lay on me because the one thing they can't say is that we're not successful. It we weren't... because the market is far more demanding now than it ever was. Al Adamson, Ted Mikala couldn't cut it today. Ray Steckler can't cut it. Herschell Gordon Lewis



Fred Olen Ray's *THE TOMB*

can't cut it, they couldn't cut it when they were cutting it. But they were their own theatrical distributors and who's going to say no Larry Bushanan and those guys are not filmmakers, and the fact is, if they hadn't financed their own picture . . . Dave and I are hired by the people who know what the hell they're doing and given the money to make pictures, and I'm not like Tad Miele and Al Adamson. They had to get their own money together because nobody would give them a paying job. They had to make their own movie, because if they stopped their careers, would stop and that's not the case here. The case here is making quality low budget pictures that turn a profit and the only reason why they turn a profit, because I don't care if there's one kid in *FANGORIA* that writes the review and doesn't like it, there must be thousands and thousands out there that do like them because they keep selling. They don't go from the director of *INNER SANCTUM* or *ARMED RESPONSE* on the back of the video box for some

other movie for nothing. They don't say from the director of *PUPPET MASTER III* for nothing, it's because these things have some clout and I can take any amount of criticism as long as I'm making \$200,000 - \$300,000 a year, I'll be happy. When I get down to their level again, then I'll feel bad. But I can't feel bad right now because I'm doing what I want to do every single day.

DAVID DECOTEAU: *FANGORIA* is all rehash press releases that you can read in any video or industry trade magazine, it's the same old crap and there's the mean spirited Dr. Cyclope. People want to complain about me being Ellen Cabot, who the fuck is Dr. Cyclope? I demand that he step forward.

DRACULINA: Tell me about your book *THE NEW POVERTY ROW*. I tried ordering a copy but they were on back order.

FRED OLEN RAY: It's a company history on companies that nobody has ever written about. It goes down into the distribution and it turned out very well. And I also had access to banking records and statements and the real dollar amount for the films and how much they really made and there's filmographies on all the companies in there . . . the only reason I wrote the book is because no one wrote it before me, I would or rather just bought it and read it myself . . .



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THE MAKING OF CAMPFIRE

PAUL TALBOT

SYNOPSIS: On a chilly autumn evening, three boys - Jason, Billy, and Danny - sit in a wooded area by their campfire. When Jason ventures into the woods to gather firewood, he is approached by Ralph, a grubby, heavy-set derelict. The boys allow Ralph to sit by their fire. As payment for the warmth, Ralph offers to tell the boys a series of horror stories.

"The Hook" begins with two young lovers, Susan and Jim, parked on a deserted road. The radio announces that The Hook, a notorious mass murderer with a rusty hook instead of a hand, has escaped from an asylum. Susan insists that they return to her house. But The Hook is hiding in Susan's house, and he has a grisly fate in store for the couple.

In "Overdose," two desperate drug addicts, Chris and Larry, are taken to a drug den full of sore-infested pot smokers. After purchasing and smoking some of the "hermal" marijuana, Chris and Larry become hopelessly addicted to the weed and begin to decompose.

"The Night Before Xmas" begins when Steve, a greedy yuppie, murders his mother on Christmas Eve. Unfortunately for Steve, he is visited that night by Satan Claus, an evil apparition who punishes bad boys.

"Skull & Crossbones" involves a murderous 18th century pirate who is shipwrecked on a deserted island. The pirate discovers that he is not alone when he is stalked by a band of sword-wielding zombies, made up of the various men he has murdered.

Back at the campfire, Ralph finishes the final story and the three boys fall asleep. But Ralph has one final shock in store for them.



CAMPFIRE TALES took three and a half years to make. My partner William Cooke (Bill) and I have always been lifelong horror fans and aspiring film makers. We met when we were students at the University of South Carolina's Media Arts Department. During our final year, we made our first 16mm short, THE HOOK. We had made a number of Super 8 films and videos, but we had never worked with 16mm equipment before. Since our technical experience was limited and there was only one other person in our crew, lighting and sound man Rafe McKinney, we decided to go with a very basic horror story and make it as gory as possible.

We shot the segment on weekends at my parent's house. The lead actress was Lore Podell, a local model and aerobics

instructor. She was a good trooper when it came to running, screaming, falling, and taking bucketfuls of fake blood in the face. The Hook was played by Chip York, who was the biggest guy I knew. The Hook's makeup was done by Bill and the gore effects were by Michael R. Smith who did most of the FX for the rest of CAMPFIRE TALES.

After the short was edited, local composer Kevin Green wrote electronic music for the short. The heavy-metal music was written by musician Steve Borders.

When THE HOOK was completed, Bill and I decided to make it the first segment of an anthology feature called CAMPFIRE TALES. We wrote three more stories and tied them all together with framing segments set around a campfire.

Over the next few years, we shot the rest of the stories' one by one. Bill and I financed the film by earning money as crew members on commercial and industrial, and by working day jobs. We also got a few grant awards from two National Endowment for the Arts organizations. Most people, including us, were shocked that we got government grants to make an exploitation gore film, but there are very few film makers in our area, so our competition was limited.

Each segment was more ambitious than the last. The technical proficiency of Bill and myself increased with each segment, as did the size of our crew. Bill and I served as photographer and producer respectively, and alternated as writers and directors. Eric Liba became our lighting director/assistant cameraman for the rest of the segments and



Gunnar Hansen (*Leatherface* in *TEXAS CHAINSAW MASSACRE*) portrays the disfigured stopper in *GAMMARE TALES*.

Don Rogers handles sound. Uitz has worked on a number of projects including the Disney feature *WILD HEARTS CAN'T BE BROKEN*. Rogers is on the staff of the South Carolina Film Office and has been involved with numerous movies including *PRINCE OF TIDES*. Belinde James, who did the costumes and sets, is Bill's wife and has worked on theater productions and training videos. Kevin Green continued to write the music, sometimes in collaboration with Sten Lolita, another local musician. Every scene in the movie was meticulously story boarded, planned, and rehearsed before filming.

The *OVERTONE* segment, which seems to be the most popular, is based on a true story. I met two losers who spent their lives driving around looking for marijuana. They frequently were scammed into buying oranges and lived virtually the same lifestyle as the characters in the film. The potheads were played by David Aulin and Jeff Jordan who have each performed in dozens of theater productions. Aulin didn't know how to drive, so all the shots of him driving were filmed with the car parked. We shook the car and flashed lights across the windshield to make it seem like the vehicle was moving. Aulin also appeared in the Robby Benson farce *MODERN LOVE*. FX artist Michael Smith played Frank, the drug dealer in this segment.

The potheads' apartment was actually

the basement of a shop whose owner we knew. Since this was a very low-budget film, the pounds of marijuana seen in the movie were actually parsley and tobacco. We couldn't shoot in the basement until the shop closed for the day, so the shooting of the decomposing scene lasted until early in the morning. The cat was a mess and the actors and crew were miserable. The pus on the actors was a mixture of pee soup, food coloring, and corn syrup. The stink that the cat licks up was a raw egg mixed with food coloring.

When we finished shooting each segment, we'd post (edit, sound mix, answer print) entirely on film. Since nobody else in town edited on film, we were able to use the local editing facilities at a very low price. Unfor-

tunately, the Steenbeck editor was old and frequently broke down, causing us headaches and delays. We didn't have access to a Foley studio. We'd dub our sound effects by toting a VCR and portable TV back to our locations and match the sound effects to a video workprint.

The next segment, *THE FRIGHT BEFORE XMAS*, was shot in April, so we had to unpeck our Christmas decorations to dress the sets. We used laundry detergent as snow for the exterior scenes. The Satan Claus makeup was designed and applied by Bill. Belinde James based her costume design on pictures from the Victorian period. The mutant reindeer seen on the rooftop was created by Bill who covered a wire armature with clay and latex.

The lead actor was Paul Kaugmann, who had done plays and commercials. His twin brother, Walter, played his brother in the film. The two children were Josh and Sara Creig, Bill's nephew and niece. When casting minors in our movies, we always have to be certain that their parents don't object to occasional profanity and content gone. This segment was the easiest and quickest to shoot.

The final story, *SKULL AND CROSS-BONES*, was an absolute nightmare to shoot. Making movies is rarely fun, but this segment was a miserable ordeal. Bill got the story idea while vacationing at Hunting Island, a beach along the South Carolina coast that has an abundance of palm trees and has remained unspoiled by civilization.

Setting the story in the 1700's seems overly ambitious for such a low-budget film, but everything was carefully designed to show a bare minimum of sets and costumes.



THE FRIGHT BEFORE CHRISTMAS.



Lawrence E. Campbell plays an 18th century pirate who battles a band of zombies in *SKULL & CROSSBONES*.

All of the costumes were made by hand by Belinda James who had extensively researched the period with Bill. We hoped that a period piece would do two positive things for our anthology - a) add production value and b) make the movie stand out from other modern horror movies since period horror is rare in contemporary shockers.

The hut in this segment was also built from scratch. The hut scenes were shot in Blythehood, a rural area in South Carolina, while the beach scenes were shot at Hunting Island.

Our problems began with casting. We approached a number of local actors to play the pirate, but they were all more interested in starring in obscure local theater than in appearing in a feature film. We finally found Larry Campbell, an actor, writer, and jazz musician who had the stamina to play what turned out to be an extremely physically demanding role. The black pirate was played by Harold Odom, a local dancer who had no film experience, but was the only person we could find. On his second, and final day, of shooting, Odom never showed up. I frantically made a number of calls

trying to find him, but we never heard from him again. We had to use a stand-in for the rest of his scene's, which lessened the film's impact.

To shoot the scenes on the beach, we rented a cabin at Hunting Island for a weekend of filming. We shot a number of scenes on Friday. On Saturday, we woke at five am, applied zombie make-up to the crew (who were doubling as actors), and went to the beach for a grueling day of shooting a sword fight. Although the light was

choreographed and rehearsed, there were still times when the actors were poised and

jebbed. I was afraid that somebody was going to get an eye poked out and that the resulting lawsuit would put an end to the film.

A few days after we got back, I got a call from the lab. The camera that we used to film had a light leak and the entire day's footage was useless. We were

pleased and discouraged, but the cast and crew stood by us and we scheduled a re-shoot for December. The actors playing the zombies weren't too thrilled to have to submerge themselves in the icy water, so we rented wet suits to wear under the costumes.

This time the footage came out fine, but the nightmares continued into post production. During the sound mix, the interlock machine kept getting out of sync causing delays and ulcers.

Finally we were ready to shoot the framing segments around the campfire. The three boys were played by Ties Holton, Courtney Ballard, and Robin Roberts who had all done local theater. Holton plays the beg boy who insults Kathy Bates in *FRIED GREEN TOMATOES*.

To play Ralph, the storyteller, Bill and I wanted to cast somebody with a "name" in the horror genre to help give the film a boost in the marketplace. We thought of Gunnar Hansen, who played "Leatherface" in Tobe Hooper's legendary *TEXAS CHAINSAW MASSACRE* and also appeared in *THE DEMON LOVER* and Fred Olen Ray's *HOLLYWOOD CHAINSAW HOOKERS* with Linnea Quigley. I contacted Hansen at his home in Maine and he agreed to appear in our film for a reasonable fee.

Hansen arrived on Friday night. We rehearsed Saturday afternoon and shot his scenes Saturday night. We had two cameras on the set that night in case one of them broke down. Hansen did a great job and seemed to enjoy himself on the set.

The evening was not without its share of

Watch out for *THE HOOK*



problems. The assistant soundman showed up late and drunk with an even drunker companion in tow. The makeup man and the still photographer had to record the evening's sound even though they had never worked a Negro before.

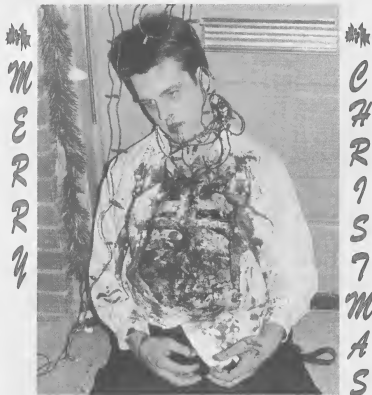
When the filming segments were edited, the entire film was transferred to video. The total cost of the feature ultimately came

to a whopping \$25,000. We then put together a marketing package and began looking for a home video distributor. After several long, discouraging months, our producer's representative was able to secure domestic and foreign home video distributors for the film and we're currently shopping the cable TV market.

After years of hard, frustrating work,

CAMPFIRE TALES is finally reaching a demerited audience and we're currently in production on our second horror feature.

CAMPFIRE TALES is available in video stores or you can buy a copy for \$20 (postage included) from CREMSON PRODUCTIONS - PO BOX 50021 - COLUMBIA, SC - 29250.



"Tres Belle Michelle"

by Michael Shuter



Interview with Michelle Bauer

After a near panic erupted over her rumored retirement it's been inspiring to see the return of bronzed and beautiful Michelle Bauer to the world of film and video. Always captivation with her abundant physical charms and mischievous ways - just watch her eyes sparkle - she has built up quite an array of acting credits an equally powerful sensual mystique. Having admired Michelle

and her resilience for some time it was a dream come true to interview her! For this good fortune I extend my indebted thanks to Fred Olsen Ray and the most humble editor of DRACULINA for facilitating this fine moment!

DRACULINA: First off I'd like to ask a little about your background - are you a native Californian? Though I've never read any

specifics I get the impression that you have a large supportive family, am I right?

MICHELLE BAUER: Yes, I am a native. My family support is 50/50. Older sisters are never much fun. My mother and father love it.

D: I also wanted to congratulate you, though a bit late, on the birth of your baby girl



Whitney: How has family life and raising a child altered or changed your views on the film business or life in general for that matter?

MB: It hasn't changed at all. I still have the "seed of excitement" for movie making. I hope to enlighten her. She will be four soon, she likes to see "mommy" on T.V.

D: Do you think that you'd like to have more children?

MB: NO!

D: I know that 1991 was an extremely busy year for you with film after film (CHICKBOXER, BIMBO, PENITENTIARY, and DEMENTED) can you bring us up to date on your most recent projects?

MB: THE DWELLING, LITTLE DEVILS, SCREAM QUEEN, HOT TUB PARTY.

D: In these recent films you've worked with a variety of interesting people. I wanted to ask you for instance what it was like working with Angela Bowie in DEMENTED? Anyone else that you've worked with recently that has been a really pleasant surprise?

MB: Angela Bowie was very down to earth. Not too stuck on herself. She had her daughter on the set, I loved that. I just worked with Burt Ward (BATMAN). He was also very nice to talk to. Robert Vaughn in LITTLE DEVILS, he was so kind to give me a moment.

D: How do you feel the final version of THE TOMB that came out? I've always felt that it was a film that served as a teaser for what you knew had ended up on the cutting room

floor. I loved your part in it but feel there should have been much more of you in the film.

MB: I was so excited to have a leading role and to work with Cameron Mitchell that I

knows exactly what he wants and gets it. There isn't any confusion and there is lots of fun to be had. I wish more sets were this way to work on.

D: In a older interview I was very impressed with some comments you made about the fact that you just enjoyed acting whether it was a small or large role and that ego didn't really figure into it. In reference to this I just wanted to say that your enthusiasm really brings a lot to whatever it is you're involved in and it comes across on the screen. Have you had extensive formal acting training or have you learned your craft more from other actors and actual experience?

MB: "Experience is the best teacher". I have always agreed with this. You can learn technicalities from a book but to use them in your own way is completely different.

D: You mentioned once that you get cast a lot for love scenes either "because I know what I'm doing or because I like it." You do really have a flair for bringing an element of strong brooding sensuality to a character, how do you manage that?

MB: I let myself go. I guess I become uninhibited

when I am acting sexy. In real life it would be difficult to "come on" to a man in a bar or a situation similar. In the movies to "turn him on" comes easy.

D: You have a gorgeous body to compliment your acting, how do you manage to stay in such great shape?



couldn't have asked for anything more.

D: In reference to THE TOMB can you give us some observations on what it's like to be on a Fred Olen Ray set? He must work very quickly and efficiently to create as many films as he does!

MB: Yes, he does work very efficiently. He

MB: I have a lot of incentive, I exercise a lot, not only to keep fit but to release tension. If I gave up having to look good I would exercise anyway.

D: Speaking of exercise I thought of Linnea Quigley's workout video - you've known each other awhile, when did you first meet?

MB: Many years ago. I won't say how long, that would give me away. We were doing extra work in the movie THE MAN WHO WASN'T THERE, we seemed to cut, lost the others.

D: In a recent article Linnea sort of abdicates her throne as a reigning Scream Queen and I wanted to ask you if you felt the Scream Queen label has more helped or hindered your respective careers in the long run?

MB: "Scream Queen" has died, no pun intended. It was a highlight for all the girls. I don't feel that it has hindered anyone but it's time to move on.

D: Of all your films is there one in particular that is especially near and dear to your

heart?

MB: They all make me feel warm and glowing inside. Each one makes me feel good in a different way. I can't say any one film is my favorite.

D: For a time there seemed to be some confusion over the alternating last names McClellan and Bauer, did that hinge on the type of film you were working on at the time?

MB: No, unfortunately my "X" husband Mr. Bauer, threatened to sue me for using

Michelle Bauer, Linnea Quigley and Brinke Stevens in NIGHTMARE SISTERS.



MB: I don't know the answer. I don't
remember with Royce.

Q: Could you tell me why you found that
night about the time when Miss Mitchell
couldn't quit and was like that?

MB: That's a very difficult question. Maybe
I started... when I started to get my job. A
lot of things.

Q: What do you tell me when you're talking
about your not working in a film and have
a lot of things and enjoy yourself?

MB: Quality time with my family hanging in
there. Robert in the morning.

Q: One final question that has bothered me
for some time. With your even increasing
about my two whips. Or indeed why there

is a... Michelle
Bauer has died? Any
chance of one coming
into being? (I
don't know)

MB: I have never
really been very
willing to have one
in a hand of mine.
It is also a little
bit more pressured
into it. We are
waiting soon to
find out the film
is.

Q: Thanks again
for taking
me out to do this
interview. It's much
appreciated. Take
care of yourself and
be looking for
me to your future
project.

MB: Thank you!

END NOTE:

Out of respect for Michelle Bauer's wishes I
refrained from asking questions that delved
into her past relating to her adult film work
or career as a nude model. Hence the
following bibliography only accounts for her
work A.T. (later **TOMB**) which I personally
think is unfortunate because a lot of her early
work is indeed of merit. **CAFE FLESH** being
the first in point. All told I think that the
dedicated and genuine zeal Michelle Bauer
has made in a role has its foundation in
her in parts in erotic scenarios be it R or X
rated.

For those interested in the early erotic work of
Michelle Bauer are invited to contact me
direct at **DRACULINA** for further information.

**FILMS OF MICHELLE
BAUER (McGILLAN):**

**HOLLYWOOD CHAIN
SAW HOOKERS**

NIGHTMARE SISTERS

THE TOMB (note: edi-

ted Bauer nude scene

ended up in BEVERLY

HILLS VAMP) - NIGHT

OF THE LIVING BABES

- DEATHROW DINER

- DEMON WARP - PHAN-

T O M

EMPIRE -

SORORITY

BABES IN

THE SLI-

MEBOWL

ARAMA -

SCREAM

QUEEN

HOT TUB

PARTY -

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LITTLE

DEVILS



Richard Kern

Cinema of Transgression part two Cricket Delenbard

In 1988 Kern moved to San Francisco and embarked on a campaign to get off dope by smoking large quantities of pot and taking massive amount of psychedelics. An article in the San Francisco Examiner detailed Kern's eviction from a two bedroom flat a year later. "The stench was so severe that sheriff's deputies who posted an eviction notice on the door asked the owner of the flat to stay outside while they checked for bodies. 'To call it a pig sty,' the landlord said, 'would be insulting to a pig'..." When Getzen entered the Broderick Street apartment in March she found up to ten 'punks' living there, two cats, one dog and a filthy two-bedroom flat. She decided on eviction, it took her nearly four months and \$4,000 to get them out. "Getzen said in her soft Southern drawl, 'I couldn't even believe that people would live this way. They said I didn't understand their philosophy'."

Facing eviction by sheriff's deputies, the tenants fled Tuesday night, leaving this scene for Getzen to survey Wednesday. Quasi beer bottles strewn throughout, broken stereo speakers, broken TV sets, broken clock radios, pornographic pictures and magazines, empty food cans, cigarettes soaked in beer, graffiti on one wall, a hole in another and a sink full of dishes with caked on food. The brown bathroom tub, caked with soap, had a white foam over it. An old litter box filled with cat feces created a nearly intolerable odor. "They were so arrogant... like they knew it was going to go on and on, so they just settled in."

Kern had outdone himself this time. The

two girls he was living with proceeded to rob a bank and in a wild car chase, smashed Kern's car into a showroom window before getting caught. Two more of Kern's dope dealer pals got busted with a large amount of amphetamines on them, the evidence was depleted by 2/3 when the local police found the narcotics. Terrified of getting busted, Kern returned to New York.

Meanwhile, Nick Zedd was running a film club called The Invisible Cinema on Sundays in the basement of a bar on First Avenue next door to the East Village's only graveyard. For six weeks Zedd showcased underground films like John Montagu's SLEAZY RIDER, Turner's WHERE EVIL DWELLS trailer, Michael Wolfe's demented home movies reenacting biblical tales, and Scott B. movies like LAST RIGHTS, the story of Velma Barfield, a woman who used rat poison to slowly kill her husband so no one else could have him.

The Invisible Cinema, despite a press blackout, built up a large, enthusiastic following before being abruptly closed by the management of the club upstairs in order to make room for darts games. The Invisible Cinema was, in fact, the only continuing cutting edge avant garde film showcase in New York in the 1980's.

After the yearly New York Film Festival Downtown folded, it wasn't until the fall of 1990 that Tessa Hughes Freeland and Ela Troyano were able to resurrect a similar monthly platform for transgressive movies at a place called Webu which soon closed.

also

In the spring of 1989 Zedd presented a retrospective of his films at the Museum of Modern Art, an event that marked a turning point in the Cinema of Transgression. Tommy Turner showed up and jumped onstage in front of two hundred people to deliver a blistering tirade denouncing Zedd for selling a tape of WHERE EVIL DWELLS which Turner had actually given him permission to do. His mind crazed by a \$100 a day drug habit, Tommy, now a skeletal skeleton suffering from temporary amnesia, accused Zedd of losing one of his films when in fact the movie was sitting somewhere in Turner's apartment, misplaced in the rubble of used needles and baby bottles. Heckled off the stage, Turner demanded \$15 from an amused Zedd who blankly complied with, "I was going to give it to you when I saw you, Tommy." The two no longer speak to each other. Zedd now refers to his former comrade as "Tommy Traktor." Turner's apartment burned down two years later, destroying most of his films. He barely escaped with his son Telen in his arms.

In 1990, Zedd toured Germany, showing his movies to capacity crowds in Berlin, Hamburg, Bremen and Nuremberg where radical feminists of the Rote Zora broke into the theater. Wearing ski masks and blowing whistles, they threw manifestoes throughout the theater denouncing the films, then emptied bags of garbage and set shit on the audience before throwing acid on the screen and running out. Posters of Zedd were defaced by jealous filmmakers to look like

Hitler and the entire spectacle made the front pages of the daily papers the next day.

En route to Sweden, Zedd was removed by police from the train as it sat in a station in Denmark at 3:00 in the morning. He was informed that "We don't want you in Denmark" and deported from the country for being a "non-Nordic alien" at his own expense, ending the tour.

At the Berlin Film Festival, Kam faced the wrath of screaming feminists when he attempted to show *FINGERED* to a hostile crowd of hecklers. Saying "Fuck you," and flipping them the bird, he walked off the stage while the theater manager debated with audience members whether to pull the film. Facing a similarly hostile crowd the next night, Kathy Acker was enlisted to defend the film to no avail. A couple nights later, radical feminists broke into another theater and poured blue paint on the projector, showing *FINGERED*, then looted the box office.

Meanwhile, Rick Strangis aka Eric Pryor, was having his own problems back in New York. Having impregnated a married woman named Nicholas, he returned to Manhattan and managed to get a glibbie businessman to give him \$20,000 to start an occult bookstore. He spent all the money on cocaine, electric guitars, a crystal ball and a solid gold riding stick, then went on to found his own coven of witches while holding the office of President of the Eighth Street Block Association before being run out of town by a gang of skinheads.

In Woodstock, he served five months in prison on a charge of reckless endangerment after firing several rounds from a loaded shotgun into the home of his new wife and child. When the state of Texas refused to pay for his extradition, Pryor was released from the Ulster County Jail to begin a short-lived career as a transvestite go-go dancer at the Pyramid. He next found employment as a private detective and somehow traveled to Central America to serve as a mercenary soldier fighting the anti-terrorist forces. He then moved in with a neurotic 64 year old invalid on E. 4th street named Frances, who, in a suicidal fit, overdosed on a bottle of

Jack Daniels and stove. While Francis lay in St. Vincent's hospital, Pryor proceeded to liquidate her estate. He sold her plans, paintings, and books for hundreds of dollars, most of which he spent on beer then held a trash party and invited a peck of drunken bums into the apartment to destroy the place. He then fled to Salem, Massachusetts where he briefly headed a coven of witches dealing cocaine to preschoolers.

Moving to San Francisco, Pryor became the high priest of a pagan temple called New Earth and became embroiled in a holy war

Pryor used ceremonial sals and powders to spiritually cleanse off the Civic Auditorium where Lee's group met Halloween night. "We want to seal off their evil energy," he stated. "It's a grand case for showing witches won't stand for being treated like this. We don't want their condescending condemning prayer." "Satan is a mouse, a toothless lion that roars. He's holding the Bay area under his evil thumb, but Christianity will win," replied Dick Bernal, a Lee follower and pastor of San Jose's Jubilee Christian Center.

Angry homosexuals calling themselves GHOOST - Grand Homosexual Outrage at Sickening Televangelists, organized a march and demonstration outside the Civic Auditorium on Halloween night, which, with the help of Pryor's pagans turned into a near riot. 3,000 drag queens and Satanists crowded the huge building attempting to seal off entry to the thousands of Christians planning to do spiritual warfare inside. Police held back the angry crowds pelting eggs at each other.

On a talk show that morning, Pryor, bearing an amulet with a pentagram, his hair bleached white, stated "The witch hunts are over, and I, for one, don't intend to be burned at the stake." Replied Lee, "Anyone who has done any study of Satanism knows this is the high holy day of the Satanic church. We just thought that was a good time to come and for Christians to pray." After the talk show, Pastor Bernal challenged Pryor to come to the prayer rally to see for himself what Christianity was all about. He agreed and entered the Auditorium as a throng of angry GHOOSTS and pagans chanted outside, a 22-caliber revolver strapped to his ankle in case he decided to kill Larry Lee.

Two days later Pryor converted to Christianity and was given an apartment by Lee and \$1,000 a month living expenses. He burned down his temple and destroyed his vast collection of occult weapons and literature in a public ceremony before hundreds of Christians. Pryor now lives in a golf course condo in San Rafael making \$100,000 a year as the "witch who swi-



NICK ZEDD

with Texas televangelist Larry Lee, who often preaches in military fatigues and passes out dog tags to his "prayer warriors." On Halloween 1990 Lee brought 10,000 of his followers to San Francisco for a prayer rally to "save the Bay" from the devil. Pryor led hundreds of pagans in a public curse against Lee and his followers. At the time, Pryor stated "Larry Lee and other pastors and negative Christians may find themselves telling off their pulpits and breaking their legs, or getting ill, or losing money."



From Pagan to Pentecost

ched." On Halloween 1991, Pryor preached to a throng of Christians at Candlestick Park, appearing with Larry Lee and Dick Bernai. Without divorcing Nichole, he married another woman who he immediately got pregnant.

In an exposé on ABC's *Nightline*, Dana Sawyer informed the nation that Pryor had paid no child support to his wife Nichole and their two children, one of whom, Nicholas, was named after Nick Zedd. The Bay area pagans have vowed to assassinate Pryor if he ever shows up in San Francisco again. Pryor expects to make a million next year selling his video "From Pagan to Pentecost" and plans to finance a pagan bashing film with Nick Zedd directing. Zedd has not yet decided whether to accept. As a result of the *Nightline* report, Lee's ministry suffered a massive loss of revenue, forcing his daily television program off the air. In the space of a year, Eric Pryor almost single handedly destroyed one of the most powerful Christian fundraising programs in the nation with a major scandal, forcing it off the air due to lack of contributions. Hopefully he can do more damage to organized religion from within before he is killed by the pagans.

Back in New York, Richard Kern completed his first film in 3 1/2 years, *X IS Y* and

showed it with two other new films, *NAZI* and *MONEY LOVE*, indicating a new direction: short, cute and nasty; these films feature easy girls shooting guns and doing calisthenics. A more recent film, *QUEEN OF SEX* features Little Linde and Annabelle from the Karen Black band having fake sex with film maker Chelsea Pison in semi-drag.

Zedd, after writing and publishing his first book, *BLEED*, acted in the films *NO SUCH THING AS GRAVITY*, *SHADOWS IN THE CITY*, *WE ARE NOT TO BLAME* and *WHAT ABOUT ME* (all unreleased, co-starring Richard Hell, Johnny Thunders, Richard Edson and Judy Cerna). Zedd

Steven Seagal with real blood on his face.



RICK

STRANGE

then premiered his new film **WAR IS MENSTRUUAL ENVY, PART ONE** in the fall of 1990. Starring rock star Kembra Pfahler and porn star Annie Sprinkle, the film, a redneck departure for Zedd, takes place "in November 2092, following the death by radiation poisoning of 9/10ths of the human race. A

out of see worshipers appears led by a human deity known as Shiva Scythe. Forming a telepathic alliance with the world dolphin population, they bring about the destruction of Christianity and Islam."

The film also featured a newcomer "He likes to mutilate himself in public. I don't

know why," said Zedd. "His body is covered with scars. His name is Steven Oddo. He went onstage with industrial noises and cut his face open with a razor blade while screaming 'I hate you!' at the audience." Oddo cuts the title of the film into his chest with a blade. At the *Anthology* screening of **WAR IS MENSTRUUAL ENVY**, a man in the audience fainted at the sight of the real blood and had to be carried out. In fact, every time the film has been shown at least one person in the audience has fainted or started screaming hysterically. Zedd completed Part Two at the end of 1991 and Part Three is planned for the end of '92.

Zedd recently appeared with G.G. Allin on the *Genardo Rivers* show. In the audience were Zedd's former compatriots Kern and Turner, both of whom he is no longer speaking to. Sitting between them was Jerry Cane Rossi, a film maker who put on convicted mass murderer's John Wayne Gacy's first one man art show in Boston. She also organized painter/explosive geek Joe Coleman's last live performance (at which he was arrested for attempted arson and animal abuse for biting the heads off a few mice). Rossi is currently writing the first book on *Cinema of Transgression* and it's publication will hopefully signal the long awaited critical acceptance that has long eluded these celluloid revolutionaries.

If any artist from the past could be said to share a kindred vision to these film makers, it might be Viennese Actionist Otto Muehl who once stated, "I make films to provoke scandals, for audiences that are hidebound, perverted by 'normalcy', mentally negating and conformist. The worldwide superstition of the masses at the hands of artists, religious, political evils can be stopped only by the most brutal utilization of all available weapons. Pornography is an appropriate means to cure our society from its genital panic. All kinds of revolt are welcome, only in this manner will this insane society, product of the fantasies of primeval man, finally collapse."

*Annabelle Davis from
HULTZ*

HORRIFYING BUT TRUE:

GOD AS MY WITNESS

Hugh Gallagher

With the mighty tail of power with the religious televangelist in the last few years, a man of God doesn't necessarily generate respect. But, back in 1920's, a clean cut man totting a bible in hand was greeted warmly at the door - unsuspecting the wrath that awaited them.

Earle Leonard Nelson was born in 1897. His mother died when he was young and he was taken in by his religious aunt. His Aunt Lillian was borderline fanatic and was truly taken by the boy, who she claimed would one day be a minister. And Earle lived up to her expectations by reading the bible and saying grace at every meal, even his appearance exuded purity - down to his clear blue eyes.

But, one day things were to change. While playing ball with a friend Earle chased a ball and was struck by a trolley or which dug him for fifty feet across the cobblestones before it could stop. Beaten and broken, Earle fought death for five days. Although the doctors were concerned with the blows to his head, his Aunt announced him recovered six weeks later.

Earle began to act strange. He would go into states of silence and then read his Bible in his room, underscoring passages. He became violent around his cousin and a twisted smile would dart across Earle's mouth for no apparent reason. When confronted by his aunt about his behavior he'd drop to his knees for forgiveness and then babble over his Bible for hours, much like the televangelists did when caught at their acts of indiscretion.

Earle soon was peeping at his cousin Rachel through the key hole. On his 21st birthday he drug a neighbor girl down in the basement and flipped off her clothes and raped her. Although Earle was rather short, he had large strong hands for his size and

seemed to use these to his advantage . . . when the girl was heard screaming from the basement it took two policemen to hold Earle down.

Earle was now sent to the state penal farm where he immediately escaped. He was caught and again escaped six months later, where they found him standing in the rain watching his cousin undress for bed, through her bedroom window.

They decided a penal farm couldn't hold him so they sent him to the state penitentiary where he escaped again, and went on a nine year killing spree.

Nelson started going under the alias Roger Wilson, and married a school teacher. Their life together was anything but joyous. Earle accused her of being a whore if she looked into the direction of another man, his constant beating of her. In private and public, caused her to have a breakdown and put her in the hospital. But even in the hospital she found no rest, Earle showed up to begin loudly accusing her in her room and then tore her sheets away and began to have sex with her in the hospital bed. He was forcibly removed from the hospital.

For the next six years Earle was on the move, with bible in hand and a clean Christian appearance he went to places with rooms for rent, looking for more than an empty bed.

His first victim was a Mrs. Newman, after letting her potential boarder in to show him the rooms, he strangled her with her own necktie and then practiced necrophilia, ravaging her corpse again and again.

Earle killed a total of four land ladies in the San Francisco area, being sexually active with the corpses, and then moved to Portland, Oregon killing two more. He continually moved, completely eluding the

police and apparently leaving no trail for them to follow. In Kansas City, Missouri he added yet one more perverted act to his already bizarre doings . . . after strangling a Mrs. Harph and ravishing her body, he strangled her eight month old daughter and did the same.

As the bodies of these women were found stuffed under the beds they were trying to rent, the police search intensified . . . but to no avail. Earle must of felt the heat and decided to run for the border, successfully getting to Canada, where he started all over again.

In Winnipeg, Earle boarded down at Mrs. Hill's boarding house. The landlady was very impressed with her new bible totting boarder. Mrs. Hill lived, but unfortunately a young 16 year old girl disappeared and another mother was found stuffed under her own bed, found by her husband what he knelt down to pray.

The Canadian police soon realized that Amerio's problem had drifted over to them and they turned on the heat to try and find this killing/sex culprit. They went to check with Mrs. Hill who claimed she hadn't rented any rooms to anyone strange, but described the man they were looking for. They went to his room to a ghastly stench, where they found the sixteen year old girl stuffed under his bed. He had apparently been having sex with the corpse for three days after her demise.

A dragnet went out and the police assumed he would head back towards the boarder. Two policemen caught a man casually walking twelve miles from the border. He was calm and collected and dealt with them for questioning without causing any trouble. They took him to a cell and took his shoes, and handcuffed him to the bars inside the small cell and then called the

chief. The constable explained to his chief that he thought he had the wrong man, this man was too calm and collect for a person under suspicion of some 20 murders, but the chief swore his description fit the bill and not to let him out of their sights until he got down there to question him. By the time he got off the phone and back to the cell, not even fifteen minutes, Earle had pried the lock on his handcuffs and the cell door, and had escaped again.

A 500-men posse went in search of Earle Nelson and scoured the countryside. Little did they know he was asleep in a barn just a block from the jail. He got up the next morning and went to the train station and proceeded to get on the train when dozens of men apprehended him.

Canada held Nelson for murder and as they dug his grave with their damning testimony Nelson didn't display the slightest emotion. He stared ahead with a smile subtly on his lips. Even when his wife and Aunt came to see him, he didn't utter a sound.

He was found guilty and was sentenced to hang on January 12, 1938. With the rope around his neck Earle broke his silence, "I am innocent. I stand innocent before God and men. I forgive those who have wronged me and ask forgiveness of those I have injured. God have mercy!" The trap door opened and Earle Leonard Nelson swung freely, a man of God.



Earle Leonard Nelson (center)

BLOODY BOX...

fascination insight into the world of ultra-low budget film making from Ronnie Cremer, if his movies are as good as his accolades then he must be some director. Concerning the Rock n' Shock feature: No Rogg didn't direct or have anything to do with THE SHOUT; hardly a 'classic' it was an oddity made in Britain in 1976 by Jerzy Skolimowski (responsible for the brilliant DEEP END among other European flicks of varied

quality). The look at Teri Welgel took on an added dimension when you mentioned she appeared in MARRIED . . . WITH CHILDREN. Let us know if you've any further info on her appearance on the show . . .

Ted disappointed you didn't find room for Sharon Stone pic in No 13. She's been the only viable attraction in so much low-grade product - tried sifting through the files of COLD STEEL and SCHISORNS? - as well as brightening up some classy genre flicks (DEADLY BLESSING, TOTAL RECALL, etc) and appeared in PLAYBOY that she

deserves the honor (after all she's been in virtually every other magazine published in the past few months)

Miles Wood - London, England

Miles started a new zine called CHILDREN OF A FAR GREATER GOD, which is dedicated to the tv series MARRIED... WITH CHILDREN. If you would like to receive a copy send an international money order or \$5 cash to: Miles Wood, 2nd Floor, 221 Ashmore Road, Queens Park, London W9 3QR, England.

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The photo to the right is on a mailable post card for only .50 for one or 3 for \$1. Got a really big mailing list? Get 10 for \$3! Suitable for funeral invitations, or other religious gatherings! Prices include 1st class postage!

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Interview:

BRET McCORMICK

Tabloid!



"It must be true or they wouldn't print it"

HOLLYWOOD, TEXAS!

HUGH GALLAGHER

I first got associated with Bret McCormick when David Williams told me his company, AMERICAN MANIAC, was going to distribute METAL NOIR, a movie that I acted as camera man and editor on. Unfortunately, as the no-budget video market dried up, and another company he was working with to distribute the movie went bankrupt, he decided to focus his energy toward producing more movies instead of distribution.

Starting out with completely no-budget pictures like TABLOID! (a unique idea of capitalizing on bizarre headlines of grocery store

tabloids, stories included BABY BORN WITH FULL BEARD, BIRD OF THE DEAD and KILLER VACUUM DESTROYS TOWN); THE ABOMINATION and OZONE: ATTACK OF THE REDNECK MUTANTS, Bret graduated to bigger low-budget action pictures like ARMED FOR ACTION and BLOOD ON THE BADGE.

Still prospering in an area where few survive Bret continues to produce action flicks for the low-budget enthusiasts. Probably what is most unique about Bret is his positive attitude and genuine enthusiasm for the no-budget films.

DRACULINA: You studied film in Texas and then California, what possessed you to return to Texas?

BRET McCORMICK: After I graduated from Brooke Institute in Santa Barbara, I had the opportunity to stay on and work with a film production company there. My career probably would have been quite different, if I had made the decision to stay there. But, at that time, the media was full of a lot of hype proclaiming Texas "The Third Coast" for the film industry, etc. I figured if the industry was

growing that rapidly in Dallas, there would be ample opportunity for me to get into feature film work. Anyway, I knew I didn't want to live in L.A. and once I was back, I was sort of stuck here. So, I chipped away at it and finally got my first film produced in 1985.

DRACULINA: Has Texas developed into a big movie making area?

BM: A lot of films are made in Texas, but from what I read, films are being made just about everywhere in the country these days.

A lot of really big features shoot in Dallas because the prices are so low and the facilities are really state of the art, but those guys bring all their cast and crew from L.A. There are a lot of little independents doing films in Dallas... projects like STEALTH-HUNTERS, NEVER LEAVE NEVADA, NINTH LIFE... I heard last week that Glen Coburn, the guy who directed BLOOD-SUCKERS FROM OUTERSPACE is back in Dallas after a few years in L.A. and is getting ready to do an ultra low budget film noir thing. There's a lot of activity here. Most

of its real low budget stuff.

D: You want partners with a friend to make your first three features, what happened to your partnership after that?

BM: In 1985 I formed a corporation with a guy named Matt Shuffen. We did three little pictures together, **TABLOID**, **THE ABDOMINATION** and **OZONE: ATTACK OF THE REDNECK MUTANTS**. After a lot of ups and downs, I decided Matt and I were destined to travel separate roads, so I left the corporation. We were broke, so in payment for my stock, I took worldwide rights to **TABLOID**. Matt moved to L.A. and changed his name to Matt Devlin. I understand he's doing a lot of work out there.

D: What sort of budgets did you work with on your first three films?

BM: All of my budgets have been very low. I rarely mention exact figures because I see from experience that everybody lies about what they spend on pictures. Everybody from MGM to Fred Olen Ray says whatever they think will look good in print. If I started publishing my budgets, I'd probably have to start lying about it too. See the film, if you like them, great! If you don't like them, that's okay too. What they cost should be irrelevant.

D: **TABLOID** was a catchy idea, were sales good?

BM: At the time, I felt **TABLOID** was a great idea. But, we did it with little money and it was our first feature, so we made a lot of mistakes. When we began shopping it around the big guys thought it looked too cheap and the little guys didn't know what to do with it. We got an offer from Troma, which I would accept if I had it to do over again. Since it wasn't a horror film or an action film the little distributors didn't know what to do with it. We had envisioned it as a midnight movie fair, a little to the mainstream side of John Waters, but the fact that it didn't fall into a readily identifiable genre made a lot of people nervous. A lot of the bigger guys, like MGM, told us we should develop it into a TV series.

D: What sorts of conditions were you working under as far as cast and crew went?

BM: We used people we knew for the crew. People from the local colleges. We had a big



*Top: Toby Gilmore menaces Fran with a clew hammer in **HIGHWAY TO HELL**.*

*Middle: Bret and crew with mangled mutants from **OZONE: ATTACK OF THE REDNECK MUTANTS**.*

*Bottom: Tim Burton and Richard Poirier proudly display a bloody gift for Dan Higgins in **MACON COUNTY WAR**.*

casting session at Adam Roarke's Film Actor's Lab, the place where Lou Diamond Phillips got all of his training. Lou was there. We didn't like his attitude, though. A friend and former partner named Lon Bobby was managing a rock band at the time. He offered us their services to do the score. Another mistake... the band was the New Bohemians and they were really hot a year and a half later. It we had had Lou in the film and a score by the New Bohemians, the film would probably be playing in Art houses today.

D: Your first solo effort was **HIGHWAY TO HELL**, what was the story behind that one?

BM: After hitting rock bottom financially, I was still determined to make it as a producer. I had ideas which I had been unable to implement in my former partnership, money saving techniques and stuff like that. So I went to Reel Movie International, the company that had distributed **BLOODSUCKERS FROM OUTER SPACE**... they had also wanted **TABLOID**... anyway, I asked them what they would pay for an action film, sight unseen, to license the foreign rights for ten years. They gave me a really low offer and I accepted. At that point I was determined to make the movie for half the amount they had offered. A lot of my ideas worked out and the film was good enough to sell in a lot of foreign markets. The very first sale paid three times the budget. It was a positive experience for me. I felt like I was back on my feet as a film maker.

D: How did you get hooked up with Fred Olen Ray?

BM: After **HIGHWAY TO HELL**, the people at Reel Movies kept trying to put together bigger action films for me to do, but nothing ever worked. They had a lot of really bad markets and it was getting tougher to do the real little pictures. Pre-sales were nothing and that's how they were trying to finance their films. I hung in with them for a while, then eventually I got fed up.

I was reading an issue of **PSYCHOTRONIC** and there was a letter from some guy who had done a film for Fred and was bellyaching about the low budget. I looked at the figure and realized they were substantially higher than what I'd spent on **HIGHWAY TO**

HELL. So I called Fred up. At first he mistook me for another film maker from Texas, Roger Evans, the guy who did **FOREVER EVIL**. They had some sort of run in over the phone and he was wondering why I was calling him back. Anyway, I explained who I was and what I was up to and he asked to see my films. I sent him some dubs by our next phone conversation, he was asking me to do a picture for him.

D: Fred once told me that you were having a lot of sound problems with **MACON**

another picture. I remember Fred saying, "Just give me something as good as, or maybe a little better than **HIGHWAY TO HELL**." **MACON COUNTY WAR** was definitely better than **HIGHWAY TO HELL**, but the audio quality was the same. I guess Fred had trouble selling the picture, I don't know. He wouldn't speak to me for several months after that. Then one day I called him up and everything was fine. He said, "You know, **MACON COUNTY WAR** is really a nice little picture." I think it was just that the market had gone so soft for ultra low budget films.

D: Your latest film look as if they have fairly decent budgets, how did you get involved with Action International Pictures?

BM: I owe my connection with A.I.P. to David DeCouteau. He called David Winters and suggested they use me. I had met David Winters at an American Film Market when we were shopping **TABLOID**. He had tried to get us to sign a contract on a napkin. That made me nervous. Shortly thereafter A.I.P. became quite successful and I feel they are one of the survivor companies in the business of distributing smaller pictures. I had been trying to talk with David Winters for years, but he would not take my calls because he didn't know who I was. All it took was the call from David DeCouteau. By our second conversation, we were striking a deal. I'm very grateful to David DeCouteau for his assistance. As a result of my contract with A.I.P. I've gotten a lot of offers to do much bigger films, including some big budget westerns which are being funded by a

Japanese company. I love westerns. **THE GOOD, THE BAD & THE UGLY** is probably my favorite film. I've seen it maybe thirty times.

The budgets on the pictures I'm doing for A.I.P. are still modest, but I'm getting the opportunity to experiment with style and to improve my skills as a director. I'm a half a producer. Nobody can put more production value on screen, for the same dollars. But, that's strictly business. It takes time to grow as a director. Doing a film a year on a tiny budget is not the best way to go about it. The A.I.P. contract enables me to do five films in just over a year. The rate at which



COUNTY WAR. He was stressing to me how important it was to properly budget your sound costs to get good quality...

BM: I assume Fred was talking to you in regards to your being a film maker yourself. It's funny... Fred got really bent out of shape for several months after taking delivery of **MACON COUNTY WAR**. I had told him what I was going to pay myself to do the picture and I had told him how I was going to record the audio. It was the same way I did it on **HIGHWAY TO HELL**. He offered me a sum of money which was quite low... After I took what I needed to live on, their wasn't much left, but I was eager to do



Left: Bret McCrink ponders his next move.

Below: Boris Jennings as Toby Gilmore, strangles prison guard Tom Fagan in HIGHWAY TO HELL.

I'm learning, improving has greatly accelerated.

D: Is Joe Estevez Emilio's relation?

BM: Joe Estevez, who has worked with me on *ARMED FOR ACTION* and *BLOOD ON THE BADGE*, is Martin Sheen's younger brother. I expect to work with Joe again. He's a good actor and a terrific person. We share a lot of the same interests... Edgar Cayce and metaphysical things.

D: Is working with "names" more difficult than working with locals?

BM: Working with names makes your little picture more marketable. Sometimes the names can be difficult personally, but they know the drill. You don't have to explain basics to them. They hit their marks and they can pop into character at a moment's notice.

D: Why do you use the pseudonym Max Raven?

BM: I began using the name Max Raven in stories I wrote in high school. I liked the name because of its strong, sinister sound and because it was also a very probable name. Of course Max means the "ultimate" connotation, as in short for maximum and the Raven is associated with Death, Edgar Allan Poe and things Gothic, so I thought what better pseudonym for a strange film maker.

D: How does your wife [Blue Thompson] feel about your earlier projects and the film you're doing now?

BM: Blue hasn't acted in one of my films since *HIGHWAY TO HELL*...

BLUE THOMPSON: I really look forward to the time when our three sons are older and in school, so I can be involved in some of the film projects again. The early films were a lot of fun and also a lot of hard work. People just don't realize the amount of work that goes into even a very low budget film. They sort of have the idea that you went out with your friends and shot it on a Saturday afternoon. I'm very proud of what we did with those films and I look forward to greater challenges in the future.

BM: Although Blue is busy caring for our children, she is still very much involved in my productions. She serves as script consultant on all my films, she frequently helps

out with wardrobe and special effects and she edited *ARMED FOR ACTION*. It's great to have her back in front of the camera. She's amazing - after 15 years of marriage and three children, she's still a petite, hundred and five pound little dynamo.

D: You are very involved with Texas film making, how is your *IT'S ONLY A MOVIE* video documentary coming, what sort of names are involved?

BM: *IT'S ONLY A MOVIE* is a pet project of mine. It's a documentary about horror films which have been produced in Dallas. Everything from the *GIANT GILA MONSTER* on down to *BLOODSUCKERS FROM OUTER SPACE*. I've interviewed people like S.F. Brownrigg (*DON'T LOOK IN THE BASEMENT, POOR WHITE TRASH*), Russ Meyer (*THE YESTERDAY MACHINE, DEMON OF DEVIL'S LAKE*), Jim Sullivan (*NIGHTFRIGHT*), Harry Preston (*HONEY-MOON HORROR, BLOOD OF THE WOLFGIRL*), Gary Kerner (*SCARY FLOWERS, INVASION OF THE SPACE VAMPIRES*), Tom Moore (*MARK OF THE WITCH, RETURN TO BOGOY CREEK*)... as you can see, there are a lot of these little horror films shot in Dallas. The names I've mentioned are just the tip of the iceberg... and we can't forget Larry Buchanan (*ZON-TAR, THING FROM VENUS, MARS NEEDS WOMEN, IT'S ALIVE, IN THE YEAR 2038*) he's really the grandfather of all this low budget horror film activity in Dallas. Practically the first words out of Fred Olen Ray's mouth, the first time I called him, were "You're in Dallas, huh? Larry Buchanan territory." Everybody's been influenced in one way or another by Larry.



D: Were you heavily influenced by all the people you interviewed?

BM: I had grown up watching Larry Buchanan's films and I had seen Larry Stouffer's *HORROR HIGH* and S.F. Brownrigg's *DON'T LOOK IN THE BASEMENT* and I could remember the outrageous TV ads for *POOR WHITE TRASH 2*. I was very pleasantly surprised to learn that all these schlocky films had been done in Dallas. I was influenced by these men to the degree that they taught me films could be done very cheaply and they could be done in Dallas.

D: For a couple of months you ran Texas horror movies at Deep Ellum's Video Bar, was that just movies shown on a big screen tv? Was it a success?

BM: The Video Bar was a very unique club. There were video monitors everywhere, big and small. The place has since closed. In fact, the premiere screening of *ARMED FOR ACTION* was their last official event.

Anyway, a couple of years ago we did a series there called *ATTACK OF DALLAS B-MOVIES*. It was a thirteen-week series with a different Dallas-produced movie each Sunday night. The series was very well publicized, but the attendance was very poor.

D: You have already written a sequel to Brownrigg's *DON'T LOOK IN THE BASEMENT*, are there any definite shooting plans?

BM: There is not a definite plan to shoot *DON'T GO BACK IN THE BASEMENT*, yet Brownie (S.F. Brownrigg) continues to work on putting the deal together. I would really like to see it happen. Brownie wants to spend some real money this time and so far, the finances have eluded him. There's still some hope that New Line will get involved, but I'm not holding my breath. I'm real happy with the screenplay, though.

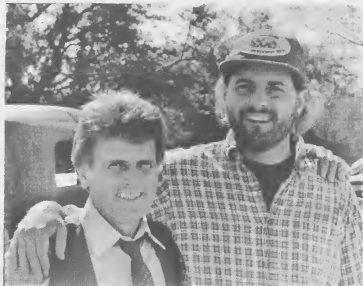
D: Whose idea was it to do the remake,

you or Brownie's?

BM: Brownie's gotten a lot of attention in the media, both here and in foreign countries. In the past couple of years and out of that attention grew his desire to do the sequel.

D: Last year you seemed enthusiastic to get no-budget videos and films out on your own label, *AMERICAN MANIAC*, but it seemed no sooner than you started advertising you quit, what happened?

BM: I worked on the *AMERICAN MANIAC* line of video tapes for a year and a half with a great deal of enthusiasm. I entered into an agreement with Reardon Entertainment to release the films as a sort of sub-label. They are now bankrupt. After a number of lesser disappointments, that was the final straw. Being such a small company, I had to make the decision to pour my limited resources into production ventures or distribution. For the time being, I've opted for being a producer. I still dream of setting up a



Joe Estevez and Bret McCormick (photo courtesy of Adam Nunn)

company, possibly a nonprofit corporation, to provide distribution for little films which would not otherwise be released.

D: Do you feel there is any hope for no budget films and videos?

BM: My own films are considered "no budget" and they are being marketed extensively, so yes, there is hope. The market is too broad to entirely exclude even the most modest film. But, companies like Blockbuster don't want them anymore, so it becomes a matter of marketing strategy. I guess it always has been.

D: You've been from one end of the process to the other . . . if you were to start out today with no money to make a feature, how would you do it?

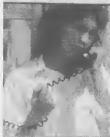
BM: I would make contact with a distribution company. Just like I did with Reel Movies on HIGHWAY TO HELL, I'd find out what they wanted and how much they were willing to pay, I'd make the film to order, and I'd do it for half of what they were paying me. There is a catch, though. Distributors are less likely to deal with someone who's never done a picture. If you've done one film, no matter how bad it is, then you have a certain amount of credibility. Really, there's no way to circumvent the mistakes stage of the process. Everyone makes mistakes along the way. Both Fred Ray and David DeCouteau have shared some of their mistakes with me. The difference, the deciding factor, is that you stay with it. You learn from your mistakes and you succeed in spite of them.

D: You've seemed to climb up the ladder; do you see yourself eventually shooting mainstream big-budgeted films?

BM: I'm currently receiving offers to do films with budgets that seem really big to me at this point in my career. All of my action films have had a sort of mainstream quality to them. I think that's something I have going for me. MACON COUNTY WAR for instance, looks like a made of TV film from the early seventies. There's nothing in the stories or direction that throws them into that counterculture arena. Fred Ray seems to bounce back and forth from one to the other. What time I'm doing five years from now . . . I have no way of knowing. I do anticipate greater opportunities, chances to break out of the low budget action mold.

D: Which do you like best, horror or action? Today, which one is the safer investment?

BM: I have a deep-seated love for horror films. Like Spielberg, Landis, Lucas and Fred Olen Ray, my love for film making grew out of my love for horror film. I do action films now because they're a safer bet. Even Fred Ray had me doing action films, not horror. I'm always jotting down ideas for



Left: Beautiful Fran Tucker phones for help from the secretary in Poolville, TX - HIGHWAY TO HELL.

Below: Matt Shafer (aka Matt Devlin) with Kim Davis. First day of makeup test for OZONE: ATTACK OF THE REDNECK MUTANTS.



horror films, though. Maybe someday I'll have a chance to make some of them. THE ABOMINATION and OZONE . . . were a lot of fun to make. And as crude as they are, I'm told they have qualities which make them stand apart from other cheapie gore flicks.

D: When working with explosions and car chases, did you have any unusual experiences?

BM: I love blowing things up! I've developed a good working relationship with Randy Moore of Weaponmasters. He's the guy who designed the ROBOCOP gun and did a lot of effects for the film. He's also worked on the ABYSS and a lot of other well known films. He's sort of the Robin Hood of special effects. He works on the big films for a lot of money, then he turns around and does stuff for ARMED FOR ACTION for almost no money. My films have a more expensive look, thanks to Randy.

Unusual experiences? On ARMED FOR ACTION we had a scene where this hitman we supposed to fire a warning flare. We needed the shot, but the flare was a Navy flare that burns forever. Randy tried and tried to talk me out of shooting the flare off. We were in farm country, the wind was blowing and everything was very dry. If we

did start a forest fire, it could get out of control very quickly. The nearest fire department was twenty miles away.

We needed the shot and I insisted on doing it. The director always gets his way. Well, we burned about two and a half acres before the fire department arrived and saved the day. I assumed that we would be fined heavily. Randy Moore was afraid he might lose his license, but the local fire chief just grinned and said, "I hope you boys'll think twice before you fire off another one of them flares."

D: If you could say anything to someone thinking of a movie career today, what would you tell them?

BM: That's a tough question . . . I believe you should "follow your bliss" as Joseph Campbell put it. If that means becoming a fisherman, a doctor, a painter or a film maker. It's all the same. If it's what you want most, then you'll ultimately achieve it. It's been a difficult journey, especially working out of Dallas, but I've received help from a lot of people . . . Brownie Brownrigg, Fred Ray, David DeCouteau . . . It's been a challenge. It still is . . . but, I still look forward to it every day.

THE SCREEN NUTS!

A Look at the Under-Rated Psychos

by Dale Pierce

When actors noted for psychotic roles come to mind, who stands out the most? Vincent Price, for his **ABOMINABLE DR. PHIBBS** roles, Anthony Hopkins as Dr. Lecter in **SILENCE OF THE LAMBS** (yet who recalls his equally impressive performances as the crazed ventriloquist in **MAGIC** or as Bruno Hauptmann in **THE LINDBURGH KIDNAPPING**), or Anthony Perkins as Norman Bates? To argue who was the best, is the best, or will be the best is as pointless as arguing over who was the world's greatest boxer, Marleno or Ali! Everyone has their own opinion. Yet in spite of the hoopla and praise for a few, a host of other fine actors, who have given us role after role of psychotic madmen, assassins, and creeps, have gone unrecognized. This column is devoted to offering profiles on just a few of them.

BRADFORD DILLMAN:

Ever since his chilling role in **COMPULSION**, in which he played a dramatized version of one of the youthful killers in the Leopold-Loeb murder case, Bradford Dillman has made a career out of creative psychotic roles. Once dubbed "The Laurence Olivier of B film," he has repeatedly made no bones about the number of parts he has had in less than perfect films, justifying it with, "I had as kids to feed." Fans of B cinema might thus be thankful Dillman spent so much time making children rather than studying scripts or watching football on tv (his other past-time), for without him, screen cinema would have missed some of its best psychotic roles. In recent years, he hasn't slowed down either, playing a crazed commander of an undersea colony in the otherwise bad Roger Corman production of **LORDS OF THE DEEP** or as a libidinal halfwit who kidnaps a boy, not to kill him as viewers fat think, but to have a "friend", in **THE MAN OUTSIDE**. In both cases, Dillman's convincing, rambling personifications

of gibberish-muttering psycho's made these otherwise dull films work.

Among Dillman's other horror roles are parts in **THE EYES OF CHARLES SANDS**, **CHOSEN SURVIVORS**, **MOON OF THE WOLF**, and **THE MEPHISTO WALTZ**. all

predictably, his own creations do him in, but not without first communicating with him to let him know his days are numbered. They form words on a wall by using their bodies in the pattern of letters, similar to a perverse **SCRIPT OHIO**, in a moment where Dillman overacts with his full, psychotic glee.



VICTOR ISRAEL

long ways off from his more serious roles such as seen in **THE WAY WE WERE**. Still, out of all of these, one should not miss his all-time classic, the Dr. Penitler in **BUG**, a movie which reached cult classic status in the 1970's, where he plays a Frankenstein type doctor who creates monsters not out of dead body parts, but bugs, introducing into the world a variety of mutant insects which start fires and destroy things in the end,

It's funny to see how someone as good at playing nut cases and doing it for so long has managed to stay sane and respectable all these years. While he may never land the part that makes him an immortal as Hopkins, Price, or Perkins did, he still ranks as a truly imposing psychopath.

VICTOR ISRAEL:

Born in northern Spain and seen in nearly 200 films ranging from bit parts to starring roles, Victor Israel has, as one critic put it, "a face which doesn't need makeup to make him look crazy." Like Boris Karloff, however, he remains one of the kindest and most considerate of individuals around, cropping up time and time again for a variety of Spanish directors, most recently Jose Ufesa and German Monzo. Israel, however, does not jump at every chance he gets to play a nut. He refused to play a psychotic gardener role in **HOWL OF THE DEVIL**, surprised director/star Paul Naschy, whom he had beforehand worked with in **NIGHT OF THE HOWLING BEAST**. When Israel turned down over a money dispute, (Naschy refused to pay Israel's demands), the part went to Chris Huerta of the old spaghetti western. Israel shrugged it off and was promptly used in a Jose Ufesa flick where he was able to slice throats with all his leering glory and with his face . . . he leered!!

Although not always cast as a basilar case, Israel's horror film include **MAGIC LONDON**, **THE SEA SERPENT**, **WITCHES MOUNTAIN** (particularly creepy as a crazed inn keeper), **YOUNG DRA-**

GULA, and many, many more. While few followers of the European genre via video, here in America, recognize his name, they can certainly spot his face and in all probability will continue to do so. In recent months he played the devil rather than a nut, in **MAN WITH THE SACK**.

GIAN MARIA VOLONTE:

Seen as the psychotic Ramon Rojo in **FISTFUL OF DOLLARS** and as the even more crazed El Indio in **FOR A FEW DOLLARS MORE**, Gian Maria Volonte seemed destined to revolutionize westerns with his powerful portrayals of gunmen who were not cruel, but crazed. While possibly overlooked by fans of the spicier genre, his laughing, drug-addicted Indio, fascinated by flashbacks and the chimes of a musical pocket watch, brings chills galore even now. While he repeated his crazy cowboy as a half-baked revolutionary in **A BULLET FOR THE GENERAL** (in which the late Klaus

Kinski also got to play one of his numerous psycho roles, as Volonte's brother, a kilt-crazy religious fanatic), the western film gave way to other interests in Europe.

Volonte continued to play the role of a nut, chillingly effective in **INVESTIGATION OF A CITIZEN ABOVE SUSPICION**, where he plays a cop who kills a woman, simply to prove he can do it and even though he leaves abundance behind in the line of condemning evidence, finally even confessing to the deed, he claims prove true. Police friends and corrupt politicians literally force him to cover up his guilt, brush the event under the carpet, and let him go free.

While the film won raves, it was also the start of Volonte's downfall. A radical communist, the actor tried to use this film to attack the present form of government in Italy. He became a political hot potato and his star status dropped overnight. During the past few years, he has made a comeback,

but he is aged, sunken in, and beaten. Too bad he couldn't have kept his radical views in check. While I am as All-American as the next man, if not more so, and oppose all communism stands for, it is still somewhat saddening to think of the parts this man may have missed, had he not been such a loudmouth. Thus, instead of an all time great, he joins the ever growing list of the overlooked here.

JOHN SAXON:

The Journeyman of horror/slasher films and veteran actor, John Saxon, has been in so many films one loses count. The stocky, snarling little guy is equally at home playing a good guy, in things such as **BLOOD BEACH**, **BLACK CHRISTMAS**, or the early **NIGHTMARE ON ELM STREET** series, or a villain, usually meeting an unpleasant end. (Of particular note in this category is Argento's **TENERAE**, where Saxon is the red herring, everyone is led to suspect as



JOHN SAXON



the killer due to his past roles, only to be done in by the true killer, right in broad daylight, in total contrast to the bulk of Argento's killings.) I haven't seen his name crop up lately, which has made me wonder if he's still among the living or gone to join great psychopath-actors from the past, such as Kerloff, Lugosi, and Kinski. In any case, here's someone who deserves a lot of recognition in the field, a man everyone seems to knock a la Dilman, for his taking so many roles in bad films, but let's face it, it would be dull without him around it, for one, find him to be one of the most loathsome screen villains around, when offered these parts and likewise, one of the best smirking anti-heroes in good guy parts.

BRUCE DERN:

I remember an old, old article on Bruce Dern which made an unusual note of how he supposedly had breakdowns on the set after playing scenes where he had to abuse children, for he supposedly had a young daughter who drowned in a swimming accident and such scenes bothered him more than anyone ever saw. If my memory is correct, then this adds even more curiosity to one of the screen's best and most

under-rated psychos.

Quite honestly, he looks like a slimeball, especially when flashing that toothy, Martin Landau type smile of his. His whispering, whining voice grates on even the strongest nerves and when at his best, he can drive even the most hardened villain-fan up the wall. Seen early in his career, on TV shows such as *Thriller* and the like, he was typecast early as an axe-wielding nut or kilt-crazed whacko, a role he earned into numerous westerns during the 60's shoot-em-up craze, most notably in *THE COWBOYS*, as a nemesis to John Wayne, and in *HANG EM HIGH* as a member of the lynch mob which tried to kill hero Clint Eastwood. Though a good guy for a change in *SILENT RUNNING*, a futuristic sci-fi horror flick and a cop in *THE LAUGHING POLICEMAN*, bent on finding a crazed killer who likes to board buses and kill all the riders, he was back to basest cases in most of the roles that followed. As the fanatical, bad-guy policeman in *THE DRIVER*, the off-the-wall veteran in *COMING HOME*, and the nutty vet in *THE BURGERS*, somewhat of a tongue-in-cheek satire of his *COMING HOME* role, he continued to prove himself one of the

best in the business, in playing people off in the head. By now, however, he seemed to have stepped from knock-off material or minor characters, to major-league star, recognized by name and not just face. Yet in spite of this, some of his best work has been overlooked and underpraised.

BUCK BRONSKI:

A former wrestler, active in the NWA and WWF for a short time, but more predominate in Canada, under promotional efforts of Stu Hart, Bronski evidently turned from wrestling when he saw the chance to develop a film career. While working for Troma Inc. might not be considered by some to be the be-all and end-all of cinema, by a long shot, it has given him ample opportunity to work. Aside from roles in *THE CLASS OF NUKE 'EM HIGH I & II* and some other projects, his best role to date remains the crazy drug, Bughead, in *SERGEANT KABULKIMAN*, NYPD. While the stains on his teeth were artificial, the tattoo work a part of studio makeup, and his haircut a product of Troma tech, his size alone was enough to make him look menacing, even without the attire. He also proved himself to be a psycho, in the truest form of the word, a leering,



snarling demon-men at his best, most malignant self. While upcoming projects reportedly may see Bronski in a good guy's role, it is his work as a villain, particularly a crazed one, which remains his strong point. Hopefully in the future, he may lend some parts which allow him to win fans a la Hopkins, Perkins, and Price, in this somewhat dubious category.

JOHN PHILIP LAW:

Another overlooked actor who went from excellent supporting cast roles in dramas such as *THE SERGEANT* and *DEATH RIDES A HORSE*, to the role of the villain in various European films, too numerous to list

here. A few years back, his role as a crazed veteran in *THE MOON IN AUGUST* was as chilling as any ever turned in by the other mentioned in this article. Tall, stoic, and rugged-looking, he forms a contrast to the raving roles of Dem or Dillman, making his portrayal of psychotics all the more convincing because of a particular, icy indifference he is able to exhibit on screen, which is probably closer to the true characteristics of genuine psychos than the stereotyped, goofy image the screen often shows. Active more in theatre and stage productions in America, or on the big screen via European roles, than with American film, he has dwindled in popularity in USA a bit, while his

career continues to soar overseas. Look for more from this man, who remains one of the many underrated and overlooked in his many activities.

Others? There are of course many who could be included in this list, just as with the Screen Queen, Spanish Directors, and others of a similar composuitus nature, which I have turned out for *DRACULINA* in the past. Naturally, for the lack of space, many deserving actors have been left out. This list is subjective at best, but does serve to give at least partial recognition to a handful of deserving, underrated men who have chilled people in the past and look permit, will do so in the future.

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THE CREATION OF A NO-BUDGET "EPIC" THE GROUNDHOGS DAY MASSACRE 2

The Violence! The Brutality! The Stupidity!



HAROLD OLMSKY

Long ago (1984), in a land not so far away (Akron, Ohio), I was watching the legendary TEXAS CHAINSAW MASSACRE at a local drive-in with my high school buddy fired Natherton and I came up with the idea for what I thought would be a pretty cool spoof of horror films. The ideas sort of rumbled through my head until the summer of 1985, when armed with a rented video camera, Brad, my girlfriend (now wife) Jenni, and I ventured out to put my idea on tape. The result was a 20 minute short that I called THE GROUNDHOGS DAY MASSACRE and the beginning of Insanity Productions. The final result was an offbeat, funny video that looked pretty good (especially since we had no clue of what we were doing) but the audio was awful. In the years after, we did some other short subjects, but I always kept the idea to redo THE GROUNDHOGS DAY MASSACRE in the back of my mind.

Then in December of 1991, I started to work on the remake, soon to be called THE GROUNDHOGS DAY MASSACRE PART 2. I decided to use some of the ideas from the original short, but then expand and add to it, to try for a final video in the 80-70 minute range.

The story reflects my love of old seventies B drive-in movies, gimmicks, bad effects, over acting - I tried to put together as many aspects of a good bad movie that I could. As with the short projects, I put in some continuity breaks to add to the campiness - just to keep the viewers on their toes and make this sort of an audience participation video. The rough story outline is something like this.

"The killer, Baggyface, comes back to his old stomping grounds, Baggy is the electric saw obsessed psycho hidden behind a brown paper bag and goggles. Long thought dead, Baggy starts on a killing spree. After finding his trusty saw, he dispatches the hero of the movie by ripping open his stomach.

Baggy rents a garage to live in from

Marvin and Lisa. Marvin is a wimpy nerd and Lisa is a professional wrestler. They don't seem to be too worried that Baggy always wears a paper bag on his head and goggles over his eyes. More killings occur.

The local sheriff, Rufus McBooney is told by the town looney, Crazy Fleamast, that HE has returned. The sheriff dismisses the warning until he receives a call from Lisa, who discovered a body with his arm cut off (the arm became Baggy's lunch). McBooney investigates and realizes his worst nightmare

- Baggyface has returned! More death and destruction takes place throughout the town

McBooney calls FBI Agent Fred Sterline (who worked on the first case in 1985) to ask for assistance. Using Sterline's advice, McBooney sets out to destroy Baggyface.

Marvin and Lisa go on a picnic in the park, not knowing the terror that they were about to face. After playing some games and having a quiet lunch, Marvin goes to the car for some drinks - never to be seen alive again. Baggy then goes after Lisa, and after a long chase and a wrestling match, Lisa is killed by the saw.

Baggy comes face-to-face with McBooney (dressed like Baggy with a bag and goggles) in a riveting climax that involves a picture of Tammy Bakker! Is the terror finally over . . . could be."

The story came together quite quickly and ended up like a cross between TEXAS CHAINSAW and AIRPLANE. By February, I started to plan the "bag" shoot.

THE BIG SHOOT

I intended to try and shoot everything in four days - two weekends. As it turned out, it took six days (five Sundays and a Saturday) and was done throughout April, May and June.

The casting was done in March. Most of the actors I had known from last year when we tried to do a different project that never materialized. We had four major parts - Marvin, Lisa, Sheriff McBooney and Baggyface.

Playing Marvin and Lisa were John Dulles and Lorraine Leah. Both from the area, they have been involved in local stage

productions in school and community theater. Sheriff McBooney is played by Bill St. Hubbins, a long time Insanity Productions veteran. Baggyface is credited to Buzz Saxe (from the 1985 GHDM short), but was played by four different people. The supporting cast is made up of family, friends, and curiously seekers from the local area.

The shoot itself was full of small setbacks and distractions that seem to come up no matter how much planning is done beforehand. We came across everything that

at all in some cases). It always seems to work out that way when using volunteers. You learn to try and always have more people on the set than are really needed when working on no-budget stuff - just to fill in if needed. Be sure to keep track of the ones that are enthusiastic and willing to do anything to help (for future projects). The part I hate most (but has to be done very well if you plan to succeed) is scheduling the project. Sometimes it seems impossible to get more than two people in the same place at the same time. It seems that I spend

more time playing phone tag than anything else.

An unexpected problem came up for the people playing Baggyface. As you know, Baggy wears a paper bag over his head and goggles over the bag. In the different chase/walk scenes that we did, the goggles were always fogging up. The fogged up goggles, along with the fact that the bag limits the performers vision, led to many of the Baggyface scenes being done almost "blind" by the performer.

The locations were mostly around my house. The picnic scenes were done at a local park. We tried to find an out of the way spot so no one would question our intentions. The local ranger came by one time, but fortunately we were able to ditch the bag and saw without being seen. The only thing I could think of when he pulled up was that seeing a guy with a bag on his head chasing someone with a saw would not be easy to explain - especially since we didn't get any permission to be there.

The most difficult shots for me are always the effects. They

Sheriff McBooney and Baggy face.

you could imagine from forgotten props, to bad weather, to dead batteries, to people not showing up on time or not at all. Thankfully, we were able to work around the problems. The only effects were the added two days of shooting (which didn't add to the budget).

The biggest problem was with the weather. A lot of the story is done outside and it seemed that every day that we scheduled a shoot, it was rainy and unusually cold. We had to work between the drops many days, but fortunately we didn't have any real all-day rains. Another problem was with people not showing up on time (or

take up a lot of setup time and usually more angles need to be covered. Also, working with only a little money, some effects can only be tried once and if you don't get it right, the effect may be gone. The major effects were a saw through the body, a cut off hand and various facial lacerations. You have got to be creative with no-budget effects. We used old carpet padding, cardboard tubes, lots of old tape, latex, and some hog guts and liver. No-budget effects can in no way be compared with the big budget stuff. The important thing is that they be effective within the story.

The whole project was shot on 1/2 inch

video with one camera. I did all the editing with JVC equipment. The music I used is "stock" music that I had produced for me a few years ago. Working with 1/2 inch VHS you always seem to run into a few technical glitches with the final edited master. Any small glitch is magnified by each tape generation. My final tape came out okay, although a few glitches came out in some scene transitions. At this point you sort of have to accept any small imperfections or, by trying to fix them, you run the risk of causing more harm than good (you also lose picture quality the more you play with it).

Now's the time to look at your tape and learn from the mistakes you made and then use this experience as a stepping stone to make later projects easier and more enjoyable.

RANDOM THOUGHTS:

If anyone out there has ever wanted to try their hand at no-budget video, give it a shot. One warning — it's not as easy as get camera, point camera, make a movie. It takes a lot of work, creativity, patience and guts.

If you decided to enter the world of "creative no-budget cinema," here's a few things I've found (I don't claim to be an expert — these are personal opinions):

1. Keep things in perspective. Your movie will not look like what you see at the local multiplex. Don't compare it to big budget movies. Don't get discouraged.

2. Avoid working with people who are pro's and tell you "Well that's not how it's done in Hollywood." REMEMBER: a) You're not in Hollywood. b) It's your idea. c) They will be the first to take credit when it works. d) There aren't many rules for no-budget

videos.

3. Be involved in all aspects. REMEMBER: No one wants this more than you. Do it all. Learn by doing, not watching.

4. Start small. It's not necessary to do a two-hour project right from the start. Do some shorts and make them as educational for you as a video maker as possible. Maybe one can deal with story development, one with effects and how to shoot them, and another with continuity and structure. Take it one step at a time and be patient. Remember: Learn by doing.

5. Be creative. A different type of story or some offbeat antics can help compensate for no-budget production values.

6. Have fun, work hard, and beware. You may become addicted to no-budget video making.

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HUGH GALLAGHER



ZOMBIE COP

Starring Michael Rooker, Alan Lister, James R. Black Jr. Directed by J.R. Bookbinder

Two cops go to arrest some Haitian Voodoo Doctor, but one cop and the doc end up in a gun battle that takes both of their lives, but not before the doc puts a curse on the cop causing him to rise from his grave. The Voodoo doctor also rises from his grave and the zombie cop reunites with his live partner to attempt to track him down. It seems the doctor has some world domination plan and the zombie cop is out to foil him as well as get his revenge.

Shot on video in Ohio this movie succeeds in some areas and fails miserably in others. For a shot-on-video it's pretty well done with good picture quality. The story idea isn't bad and the acting is average to good. But, there is no female interest whatsoever. I always thought no-budget productions were required to produce a little T&A, but this movie has none. It attempts to be more of an action picture but unfortunately doesn't have the budget to pull off the kind of 'edge of your seat' action it wants to produce.

Basically, if they could of put up a little more money and wrecked those junk cars



they chased each other in, or took a walk on

the sleazy side and got some attractive female interest, this wouldn't of been bad. But as it stands it's an average movie with a little above average video production value. Executive produced by David DeCoteau.

Available for \$9.95 (plus \$3 shipping) from: CINEMA HOME VIDEO, 6223 Selma Ave. #123, Hollywood, CA 90028.

THE WEIRDO

Starring Steve Burlington, Jessica Struss. Written and directed by Andy Milligan

What even got me interested in this picture was the fact it was made by one of the people that sparked me to start making movies. Andy Milligan. After seeing THE RAT'S ARE COMING THE WEREWOLVES ARE HERE, I decided anyone could make a movie!

THE WEIRDO was one the last movies made by Milligan and the story revolves around Donny, a strange guy who lives in a little shack behind an old woman's house that he helps out. Donny isn't playing with a full deck and is continually getting beat up by these three hoods whenever they run into him.



Donny is sexually aware of his surroundings and resorts to spying whenever he can, but when he finds a crippled girl that likes him, he is soon in love. The basis of this story revolves around this romance and how people treat them. Donny soon takes it personally and reacts in a violent way by killing. He kills the preacher and his wife for their advice and soon is put in touch with his mom who tells him his father is actually her brother, that's why he's so dumb. His alcoholic mom has plans to sell Donny to a work farm in Mississippi for \$1,500 but Donny goes on the rampage and soon this Romeo and Juliet (Milligan style) tale ends.

This movie runs pretty slow and Milligan never did get too good at focusing a camera. But I hate to talk it about the dead, (Milligan died of AIDS in 1991) so I will say that this is one of the best Milligan films I've seen, although it doesn't have much competition. But I will say one thing about the Milligan special effects, I love them! They're crude, but for some reason they always work. There's a deceptation scene in this movie that's great, quickly followed up by a pitch fork through the neck, then a guy gets his throat slit and both hands cut off. And like all Milligan movies this violence comes in a sudden burst, as if in every movie he must throw it into overkill the last few minutes.

The film ends on a sad note, as they ponder why people can't accept someone who's a little different... one has to wonder if Milligan wasn't writing this movie about his own life.

I've always found Milligan interesting

and I'll be the first in line when his biography hits the stands. And so many stabs as I make at the poor guy, he still made around 30 movies, many of which were seen theistically, and for that I tip my hat. Andy Milligan, rest in peace.

Available for \$9.95 (plus \$3 shipping) from CINEMA HOME VIDEO, 6223 Selma Ave #123, Hollywood, CA 90238.

ON THE TRAIL OF ED WOOD

Hosted by Conrad Brooks

This video documentary caught my eye after I had just finished the book NIGHTMARE OF ECSTASY. I was looking for a little more insight to the man and his bizarre lifestyle. Unfortunately this video doesn't deliver. Brook seems a little hazy in some of

ON THE TRAIL OF ED WOOD

HOSTED BY SCREEN ACTOR
CONRAD BROOKS



his recollections, and your sharing mostly his point of view, which may not be truly accurate. (Although the books no better since it is simply quotes from several people who knew him, and sometimes gets contradictory).

You do get to look at the outside of Wood's last apartment, a dive in Hollywood, but I can only recommend this video to Ed Wood completists. If your interested in learning more about the man who did PLAN NINE FROM OUTER SPACE and GLEN OR GLENDA, or how he sat around in women's clothes writing porno books, get the book. If you're not completely depressed by this poor souls washed up life, get the video they you'll be ready to load the gun.

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I WAS A TEENAGE MUMMY

Starring Chris Tsalkis, Mark Fucile, Janice K. Johnson. Written and directed by Christopher Fier.

Some high school thugs dunk the new Egyptian exchange student's head in the toilet which sparks off a bizarre act of revenge when the Egyptian student kidnaps the high school virgin and turns her into a mummy. The story basically involves the mummies revenge and a private dick trying to find the kidnapped girl while the hoods get offed one by one.

Shot in black and white super 8mm, this movie resembles a lost John Waters film with it's 60's look and rock and roll music. A great idea in trying to bring back those great teenage Waterson and teenage Frankenstein type movies, but for me the movie ran a little long. One gets tired of listening to all those clever 60's type cliches delivered by guys who sound like they just came from an all night Andrew Dice Clay concert.

Lo's of great cheesy effects to look at and the mummy looks great. If we could of lost a little dialog and had a little more mummy action this film would of been perfect, but even in it's present condition it's still worth checking out.

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THE ORBITRONS

*Starring: Dave Haze, Lawrence Talbot
Written and directed by Christopher G. Ryan.*

Our tale starts with our hero taking a piss and reminiscing about the first time he masturbated, which happen to be in a cemetery. So, every year for the past 15 years, our hero returns to the cemetery to relieve his peed and masturbate with the tombstones. After shooting his load this time he sees a space ship in which a busty female is in charge who raises the dead to help her conquer the world. Our hero runs and tells the cops but they don't believe him so he gets a friend to come back to the

cemetery with him the next day.

The two are attacked by the zombies. As our hero is strangled the zombie puked an assortment of garbage into his face. He then is strangled by another dead guy instead.

Our hero (okay I forgot his name) gets loose and onto the space ship when our evil female commander strips him, whistles him and then injects his penis with a syringe and then herself with the same needle (the ultimate unsafe alien sex). She soon gives birth to... well, see the movie.

Let's of strange stuff here. Walking dead, a guy nailed to a cross (who takes a shit).

another guy gets pissed on, zombies eat gulf. From the same guy who made I WAS A TEENAGE MUMMY, this black and white super 8mm flick also reminds one of early John Waters.

About the only negative thing I have against the movie are the incredibly long motorcycle scenes. Every time this guy gets on his bike he drives forever. But if you scan through the road trips, there's enough weird shit to keep you interested.

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FROM THE GUT...

make dupes and sell them, with little to no trouble whatsoever

While I'm pointing our criminal activities, I'll blow the whistle on myself as well. After moving last year I was rearranging the living room furniture and then connected the tv to a coaxial I thought led to an antenna in the attic. To my surprise it was connected into basic cable! And sometimes, out of the blue, three movie channels would pop in.

Well, needless to say, I sat down to watch my new discovery. It's funny, if I had to pay for this it would cost me over \$20 a month, but I sat there watching it for free and I still felt ripped off! Isn't it sad that one has to pay to watch tv shows that we already seen 50 times over when were kids, for free! I know I've seen every episode of LEAVE IT TO BEAVER at least 10 times each, shit - it has to be pushing a Guinness Book Record by now!

My bogus treasure was eventually lost, and when I found I didn't even have a antenna in the attic I was forced to start paying for cable. I live in an area where even the best antenna doesn't pick up dick. You get the little local station about 20 miles away and you get some religious channel that always comes in even if you live in Alaska. How in the hell does this station

come in when I can't even pick up ABC, CBS or NBC. It's just so far away . . . maybe I should try and see the light - we all know God is television anyway, that's where the power is.

Okay, so now I have to pay for my cable. It comes in two packages, your basic - this is all the channels you could receive for free if you lived 20 miles west instead of in bum-fuck Egypt. Or you get the BIG basic - which is all the channels loaded with commercials and reruns of reruns. Isn't it great that you have to pay for commercial tv, I thought that was what the commercials were for - to pay for the station! What kind of system is this? They don't even have commercials, they have tv shows that ARE commercials designed to look like shows. Has anyone actually made a million buying real estate? Does anyone's car look freshly painted after using a bottle of wax?

The real reason behind cable was the movie channels . . . maybe ten years ago, but now? They show movies that you could of rented six months before at the local video store. The only thing new on these things are their movies made exclusively for the channel (which you can rent in the video store six months after their shown) or their "comedy" specials. These comedians are getting old don't you think . . . I can only take so many "plane" jokes, or "dental" jokes . . . I think I've already heard every version of every kind joke there can be.

I guess the real motivation behind cable is the reaction . . . hel! My picture is fuzzy most of the time. On the rare occasion something comes on that I actually want to see, the son of bitch goes blank three-quarters of the way through it. Sun spot! Give me a break .

When . . . Alright, sorry for the bitch fest. The whole point of this inane editorial was to try and compel people who purchase tapes, to buy sealed originals. And for us no-budget video makers, please don't dupe us to death. Most guys putting out these no-budget epics aren't looking to make big dollars, most are looking to just break even or make enough to possibly make another one. And if you hear of a movie that sounds great, don't burn a copy off your friend, break down and buy the movie and let the maker of the video reap the rewards of a successful video.

Unless you've been living under a rock, you've had to notice a major decrease in video prices. The no-budget stuff is really pretty cheap and most videos are under \$20 bucks anymore. So, give the guys a break - and patronize your video makers. Just think what these individuals would be up to if they couldn't make movies anymore (I shudder to think).

(Isn't it amazing how I come up with this big speech just before I'm getting ready to make another movie, God - what perfect timing. Look for the "making of" WAKE THE DEAD in the next issue . . .)

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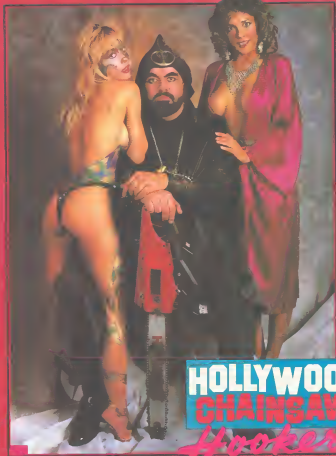




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